

# THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

FOUNDED IN 1844.

PUBLISHED ON THE FIRST OF EVERY MONTH.

No. 846.—Vol. 54.

Registered at the General Post  
Office for Canadian Postage.

AUGUST 1, 1913.

Price 3d.; Postage 1½d.

Annual Subscription, Post-free, 4s.

## ROYAL CHORAL SOCIETY.

Patron: HIS MAJESTY THE KING.

CONDUCTOR: SIR FREDERICK BRIDGE, C.V.O.

(Season 1913-1914.)

There are now VACANCIES in the CHOIR for SOPRANOS, CONTRALTOS, TENORS, and BASSES. Applicants should have STRONG VOICES OF GOOD QUALITY, and should be prepared to pass an examination in SIGHT-READING. Address, The Secretary, Royal Choral Society, Royal Albert Hall, S.W.

## ROYAL ACADEMY OF MUSIC.

YORK GATE, MARLBOROUGH ROAD, N.W.

Instituted 1822. Incorporated by Royal Charter, 1830.

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE DUKE OF CONNAUGHT, K.G.

Principal: Sir A. C. MACKENZIE, Mus.D., LL.D., F.R.A.M.

Michaelmas Term begins Monday, September 22.

Entrance Examination, Thursday, September 18, at 9.30 a.m.

SCHOLARSHIPS in the following subjects will be competed for in September: Composition (three); Singing (Soprano); Singing (Male); Piano-forte, Organ, Violin, Violoncello (Male), and Harp. Last day for entry, August 28. Ross Scholarship for Singing (Female). Last day for entry, September 25.

A Special Course of Lecture-Lessons for Professional Music Teachers has been instituted, to be followed by an Examination for the distinction of Associateship. Prospectuses for 1913-14 are now ready.

Full particulars on application to

F. W. RENAULT, Secretary.

## THE ROYAL COLLEGE OF MUSIC,

PRINCE CONSORT ROAD, SOUTH KENSINGTON, S.W.

(Incorporated by Royal Charter, 1883.)

Telegrams—"Initiative, Southkens, London." Telephone—"1160, Western."

Patron: HIS MAJESTY THE KING.

President: H.R.H. THE PRINCE CHRISTIAN, K.G.

Director:

Sir C. HUBERT H. PARRY, Bart., C.V.O., D.C.L., M.A., Mus. Doc.

Hon. Sec.: CHARLES MORLEY, Esq.

The NEXT TERM will commence on September 25. Entrance Examination, Monday, September 22.

Syllabus and official Entry Form may be obtained from

FRANK POWNALL, Registrar.

## THE ASSOCIATED BOARD OF THE R.A.M. AND R.C.M.

FOR LOCAL EXAMINATIONS IN MUSIC.

Patron: HIS MAJESTY THE KING.

LOCAL CENTRE EXAMINATIONS (SYLLABUS A).

Examinations in Theory held in March and November at all Centres. In Practical Subjects in March-April at all Centres, and in the London District and certain Provincial Centres in November-December also. Entries for the November-December Examinations close Wednesday, October 15, 1913.

SCHOOL EXAMINATIONS (SYLLABUS B).

Held throughout the British Isles three times a year, viz., October-November, March-April, and June-July. Entries for the October-November Examinations close Wednesday, October 3, 1913.

Theory papers set in Examinations of past years (Local Centre or School) can be obtained on application. Price 3d. per set, per year, post-free.

The Board offers annually SIX EXHIBITIONS tenable at the R.A.M. or R.C.M., for Two or Three Years.

Syllabuses A and B for 1913 or for 1914, Syllabus in Ear-Training and Sight-Singing, Entry Forms, and any further information, may be obtained post-free from—

Telegrams: "Associa, London."

JAMES MUIR, Secretary,

15, Bedford Square, London, W.C.

## GLOUCESTER MUSICAL FESTIVAL,

SEPTEMBER 9, 10, 11, AND 12, 1913.

PRINCIPAL SOLOISTS:—

MESDAMES ACKTÉ, GLEESON-WHITE, RUTH VINCENT, ADA CROSSLEY, MILDRED JONES, MISS PHYLIS LETT, DOROTHY SILK, MESSRS. JOHN COATES, GERVAASE ELWES, JOHN BOOTH, DALTON BAKER, HARRY DEARTH, R. RADFORD.

PIANIST:—DR. CAMILLE SAINT-SAËNS.

CONDUCTOR:—DR. A. HERBERT BREWER.

Admission:—Reserved Seats, 15s. to 2s. 6d. For Programmes, Tickets, &c., apply, Minchin & Gibbs, Westgate Street, Gloucester.

P. BARRETT COOKE, Secretary, Gloucester.

## THE ROYAL COLLEGE OF ORGANISTS.

Examination Regulations, List of College Publications, Lectures, &c., may be had on application.

H. A. HARDING, Hon. Sec.

Kensington Gore, S.W.

## THE GUILDHALL SCHOOL OF MUSIC.

JOHN CARPENTER ST., VICTORIA EMBANKMENT, E.C.

Established by the Corporation of London.

Principal: LANDON RONALD.

COMPLETE MUSICAL EDUCATION at an inclusive fee.

PRIVATE LESSONS are given in all musical subjects and STAGE TRAINING in Elocution, Gesture, Stage Dancing, Fencing, and OPERA.

WEEKLY ORCHESTRAL PRACTICES ARE CONDUCTED BY THE PRINCIPAL. Prospectus and Syllabus of Local Centre and Local Schools Examinations (open to general public) free.

H. SAXE WYNDHAM, Secretary. Tel. 1943, Holborn.

## ROYAL

## MANCHESTER COLLEGE OF MUSIC.

Patroness: HER MAJESTY QUEEN ALEXANDRA.

President: Sir W. H. HOULDSWORTH, Bart., LL.D.

Principal: Dr. ADOLPH BRODSKY.

NEW COLLEGE YEAR opens on Tuesday, September 30.

Special Houses of Residence recommended for Students.

Students are required to enter upon a complete course of Musical instruction, and are not admitted for a shorter period than one year.

Fee for the year, £30, payable in instalments of £10 at the beginning of each term. Special Fee for Wind Instrument Course, £15.

Systematic Course for the Training of Teachers included in the curriculum.

The Prospectus, with Scholarship information, Diploma Regulations, and Entry Forms, on application.

New Professor of Singing—Miss Marie Brema.

STANLEY WITHERS, Registrar.

## UNIVERSITY OF DURHAM.

Examinations for degrees in Music are held as follows:—Matriculation, April and October; First Mus. B., March and September; Final Mus. B., and Mus. D., September only.

For particulars, apply Secretary of Examinations, University Office, Durham. Copies of former Examination Papers, 1s. per set.

## MANCHESTER SCHOOL OF MUSIC.

Patron: Sir W. H. HOULDSWORTH, Bart.

Principal: ALBERT J. CROSS (of the Royal Academy, London, and the Leipzig Conservatorium). Sixty Professors.

All Branches of Music taught. Private or Class Tuition.

Full and String Orchestras, Operas, Lectures, Recitals, Chamber and Orchestral Concerts. Prospectus from the SECRETARY, Albert Square.

## UNIVERSITY OF MANCHESTER.

FACULTY OF MUSIC.

The Prospectus containing full information as to the courses of study for the Mus. B. and Mus. D. degrees will be forwarded on application to the Registrar. A "Hargreaves" Exhibition to the value of Thirty Pounds per annum is awarded on the results of the first Mus. B. examination. Under the new regulations, graduates of other approved Universities, who fulfil the requirements of the syllabus, may qualify for the degree of Mus. D.

## SCHUMANN PIANOFORTE STUDIOS, ÆOLIAN HALL, NEW BOND STREET, W.

Principal:

### MME. AMINA GOODWIN.

Complete training for Pianists on the Authentic Traditions of the Schumann School.

Autumn Term commences September 30.

For Prospectus and full particulars, apply Secretary.

**THE "AMINA GOODWIN" SCHOLARSHIP,** competed for on July 12, has been awarded to Miss Cecil Emily Sarah Rough.

### STEINWAY HALL.

**MADAME AMY SHERWIN'S MONDAY EVENINGS** to be held at the STEINWAY HALL, EVERY FIRST MONDAY in the MONTH, from Oct. 6 onward, at 8 o'clock.

### A LONG- FELT WANT.

**MADAME AMY SHERWIN**, in instituting these Monday evenings, has the primary object in view of introducing to the public those of her PUPILS SUFFICIENTLY ADVANCED, and also NEW SONGS by BRITISH COMPOSERS.

Tickets, 7s. 6d. and 5s., at the Box Office, Steinway Hall, and Madame Amy Sherwin, 213, Regent Street, W.

### ISADOR EPSTEIN.

18, Wigmore Street, W., and 12, Priory Road, N.W.

### SHORT HOLIDAY COURSE FOR TEACHERS.

**BUSONI** writes: "Mr. Epstein worked with me during one summer which he spent in Berlin; at that time he surprised me by his quick comprehension and by the rapid development of his piano-playing. Since, he has become a distinguished artist and a successful teacher, so that I heartily wish him any further satisfaction in his career, as he deserves."

### DAILY TELEGRAPH, March 20, 1913:

"If we may judge by the results displayed at his 'Monthly Musicales,' at the Brunswick Galleries, Mr. Isador Epstein's methods as a teacher are calculated to bring out all that is best in his pupils. Certainly, in the playing of the five young pianists who provided last night's programme there was every sign of musical intelligence carefully cultivated, and of fingers guided in the way in which fingers should go. They played with a most excellent crispness and with decision, and the foundations, both technical and artistic, seem to have been firmly laid."

## VICTORIA COLLEGE OF MUSIC, LONDON.

(Under the direction of the Victoria College Corporation, Ltd.)

INCORPORATED 1891.

18, BERNERS STREET, OXFORD STREET, LONDON, W.

President: THE MOST HON. THE MARQUIS OF ANGLESEY.

Principal: J. H. LEWIS, D.C.L., F.E.I.S., Mus. Doc.

Chairman: J. M. BENTLEY, Mus. Doc. Cantab., Hon. F.R.A.M.

Hon. Director of Studies: CHURCHILL SIBLEY, Mus. Doc., F.I.G.C.M.

Hon. Sec.: GEO. A. STANTON, A.R.C.M., L.R.A.M., F.I.G.C.M.

Metropolitan Examinations in all subjects, including the Diplomas of A.V.C.M., L.V.C.M., F.V.C.M., also for the Teachers' Professional Diploma in the Art of Teaching, July, and December.

Local Theoretical Examinations, July, and December.

Practical Examinations are now being held at the various Centres.

Gold, Silver, and Bronze Medals are offered for Competition.

Local Secretaries required for towns not represented.

All communications to be addressed as usual to the Secretary, Central Office, 11, Burleigh Street, Strand, W.C.

## MR. W. H. BREARE

VOCAL ADVISOR AND TEACHER OF SINGING  
TO STUDENTS AND THE PROFESSION.

Author of "Vocalism," "Elocution: Its First Principles," "Vocal Faults and their Remedies."

"The most complete guide to singing in English."—"Lancelot," in the *Referee*.

"One of the sanest of sane expositions."—"Musical Courier, N.Y."

"One step nearer to the ideal."—"Referee" ("Lancelot").

"Is a reliable expert in all branches."—"Gentlewoman."

"A magnificent guide to both teachers and students."—"Eastern Morning News."

"Do not hesitate to commend."—"Glasgow Herald."

"Well up and enthusiastic in his subject, which he handles in a masterly manner. His technical knowledge is minute, wide and accurate: what he has to say is well worthy of consideration by public singers and music teachers."—"Aberdeen Free Press."

"Has had exceptional opportunities of studying his subject. . . Common-sense in all he utters."—"Lords Mercury."

"Is an acknowledged authority. . . ."—"Western Morning News."

"I have not the slightest fear of contradiction when I say that no one knows more about the voice and vocal production than Mr. W. H. Breare."—"Counterpoint," in the *Newcastle Journal*.

Further Press Opinions on application.

Address: "HERALD" BUILDINGS, HARROGATE,  
OF 139, NEW BOND STREET, W.

## CRYSTAL PALACE.

GREAT CHORAL and SOLO VOCAL and INSTRUMENTAL COMPETITION FESTIVAL, SATURDAY, November 22, 1913. Juvenile Contests in the Morning. Adults in the Afternoon. Grand Demonstration and Prize-giving in the Evening.

Syllabus (post-free, 2jd.), from Competition Secretary, GRANVILLE HUMPHREYS, Crystal Palace, Sydenham, S.E.

## BLACKPOOL.

### GREAT COMPETITIVE FESTIVAL,

OCTOBER 13-18, 1913.

ENTRIES CLOSE SEPTEMBER 1.

SYLLABUS NOW READY.

Post-free, Fourpence (Stamps).

HON. SEC., Festival Office, 33, Birley Street, Blackpool.

## INCORPORATED GUILD OF CHURCH MUSICIANS.

Founded 1882.

Incorporated pursuant to Act of Parliament XXX. and XXXI. Victoria, Cap. CXXXI., § 23.

President: THE VERY REV. THE DEAN OF BRISTOL, D.D.

Oct. 16.—Lecture, entitled "Musical Acoustics," by Dr. Churchill Sibley.

ASSOCIATE (A.I.G.C.M.), LICENTIATE (L.I.G.C.M.), FELLOWSHIP (F.I.G.C.M.) EXAMINATIONS in London and in approved Provincial Centres in July, and December.

### COMPETITIONS FOR 1913.

A SILVER MEDAL for the best simple Magnificat and Nunc Dimittis.  
A SILVER MEDAL for the best simple March for Organ (Piano obbligato).

A BRONZE MEDAL for the best Vesper Hymn.

A BRONZE MEDAL for the best Carol.

A BRONZE MEDAL for the best Changeable Chant.

GUILD GAZETTE (QUARTERLY) . . . TWOPENCE.

### REGISTER OF ORGAN VACANCIES.

Organists (Members) have the FREE use of the Register of Vacant Appointments.

Calendar (*gratis*) and further information of Dr. LEWIS, Warden, 18, Berners Street, London, W.

## PIANO PEDALS.

### EVERY ORGANIST

should investigate the importance and special advantages

or

## NORMAN & BEARD'S PNEUMATIC PEDAL ATTACHMENT FOR THE PIANO.

Correct relative position of Keys and Pedals guaranteed.

Gives a perfect touch and repetition.

Does not injure the most delicate Piano, all parts of the Pianoforte action being left perfectly free.

Pedals can be instantly removed.

Does not alter the Piano touch.

Every Attachment made specially in our own Factory.

NORMAN & BEARD, LTD., 61 BERNERS ST., LONDON, W.

Telegrams: "Vibrating," London. Telephone: Gerrard 9145.

Auction Rooms specially for the Sale of Musical Property.

## MESSRS. PUTTICK & SIMPSON, Auctioneers

47, Leicester Square, London, W.C., hold SPECIAL SALES of MUSICAL INSTRUMENTS on or about the 20th of every month. Sales of Musical Libraries, Music Plates, and Copyrights, Trade Stocks, Manufacturers' Plant, &c., are held as occasion may require. Valuations for Probate or Legacy Duty, or for Public or Private Sale. Terms on application.

## DOCTORS OF MUSIC,

Mus. Bac.s, L.R.A.M.s, A.R.C.M.s, F.R.C.O.s, testify in strong terms to the value of the Macdonald Smith System of Touch and Technique and use it with their pupils. Sir Frederick Bridge has made more than one public reference to it. It may therefore be adopted with every confidence. Mr. Macdonald Smith dictates each lesson personally, and no person is too backward or too advanced for one or other of his Three Courses. It is worth your while to find out what the System can do in your case, from "Light on Pianoforte Playing," which will be sent free on application.

COMPLETE COURSE OF LESSONS BY CORRESPONDENCE,

THREE GUINEAS (by Instalments if desired).

Course "B" for Beginners, Course "C" for Players.

"PIANOFORTE PLAYING," and other Articles  
by MACDONALD SMITH, 32 pp., post-free, 7d.

Terms and Conditions for Personal Lessons (to Concert Players only)  
on application.

M. MACDONALD SMITH, 39, BLOOMSBURY SQUARE, LONDON, W.C.

## A FINE MODERN VIOLIN.

MADE ENTIRELY BY W. E. HILL AND SONS.

OUR Instruments have for long been recognised as among the finest examples of modern work, and we are now producing at a moderate price an excellent Violin, constructed upon models founded on the most perfect types of the great schools.

These Violins are made throughout in our workshops. None but carefully-selected and seasoned material, and highly skilled workmanship, are employed in their construction; and particular attention is given to the accurate fitting and regulation of each instrument.

PRICE £12 10S.

SOLD BY W. E. HILL & SONS,

Sole Violin and Bow Makers to H.M. THE KING,

AT THEIR PLACE OF BUSINESS,

140 NEW BOND STREET,

LONDON, W.

## PROFESSIONAL NOTICES.

MR. ARTHUR GIDDINS

(TENOR), Soloist Manchester Cathedral.

Address: 11, Duncan Road, Slade Lane, Longsight, Manchester.

MR. FRANCIS GLYNN

(B.A. Oxon.), ENGLISH TENOR.

Oratorio, Cantata, Concerts, At Homes, &c.

Address: The Close, Stratton St. Margaret, near Swindon, Wiltshire.  
Telegrams, Glynn, Stratton St. Margaret.

MR. SAMUEL MASTERS

(TENOR).

"The splendid reputation enjoyed by Mr. Samuel Masters, the well-known tenor, throughout the British Isles, is the legitimate result of a remarkably fine voice of great range and almost phenomenal power, and his artistic singing."—*Kingston Musical Courier*.

Telephone: 613 P.O. Kingston.

Address—8A, Station Buildings, Surbiton.

MR. MONTAGUE BORWELL

(BARITONE).

MISS

WINIFRED MARWOOD

(Mrs. MONTAGUE BORWELL)

(SOPRANO).

124, WALM LANE, CRICKLEWOOD, N.W.

Telephone: 415 Willesden.

Telegrams: "Soloist, London."

MR. CHARLES TREE.

*Torquay News*, May 14, 1913, says:—"He is well known as one of the finest baritones in England, and his remarkable range and purity of voice, together with his ease of production, place him on a plane far above the average singer. His renderings were triumphs of dramatic singing."

*Exmouth Journal*, July 5, 1913, says:—"Mr. Tree's triumph. He possesses that golden key which can take its owner at will straight to the hearts and impulse-springs. Added to his delightful voice is that divine spark of genius which marks and makes the great artist. He sang in perfectly natural and easy fashion, with that apparent lack of effort which in itself delights the listener, conveying to the audience the spirit of a composition as easily as an artist places colour on canvas. The audience were excited to a pitch of enthusiasm not often witnessed. Mr. Tree's work was above criticism, for it represented the soul of a great artist going out to those of his hearers."

*Nottingham Guardian*, February 25, 1913:—"Mr. Tree, whose brilliant baritone has been heard here several times of late, again revealed his masterly singing."

"How to procure Ease of Voice-Production," by Charles Tree  
"The Key to the Long Life of the Voice."—*Vide Press*. Published by Joseph Williams. May be ordered at any music shop.

Dates, Terms, &c., 29, King's Road, Sloane Square, London.

VIGGO KIHl

(SOLO PIANIST).

Albert Hall, Crystal Palace, &c.

Concerts and At Homes.  
*The Times* says: "His interpretations, while they remain entirely natural and straightforward, have a charm and individuality of their own."

A few VACANCIES for PUPILS.

For terms and vacant dates, apply,

VIGGO KIHl, c/o Novello & Co., Ltd.,  
150, Wardour Street, W.

THE LONDON COLLEGE FOR CHORISTERS.

DIRECTOR: MR. JAMES BATES.

SOLO BOYS for Oratorios, Festival Services, Concerts; also LEADING BOYS for Church Choirs can be supplied for occasional or permanent engagements. Address, E. B. Golding, Secretary, 6, Blomfield Crescent, Hyde Park, W.

Telegrams: "Musicomane, London." Telephone: 490 Mayfair.

DR. A. EAGLEFIELD HULL

MUS. DOG. OXON., F.R.C.O.

Address:

MELBOURNE HOUSE, HUDDERSFIELD.

MR. MUNRO DAVISON, Professor of Voice-Production and Singing.—At the recent R.A.M. and R.C.M. examinations for Vocal Licentiate, three Baritone pupils entered and passed. 1913, Performer R.A.M.; Performer R.C.M. September, 1912, Teacher R.A.M. Address: Finsbury Park, N.

DR. WILLIAM A. HALL, Mus.D. Oxon. (1909), F.R.C.O., specialises in the PREPARATION for UNIVERSITY DEGREES and the RECOGNISED DIPLOMAS, personally or by correspondence. Also personal lessons in Pianoforte, Singing, Harmony, Counterpoint, &c., at 7, Lansdowne Road, Tottenham, N.

**DR. ALLISON** instructed by Post Candidates who OBTAINED DEGREES OF MUS.D. and MUS.B. at Oxford, Cambridge, Dublin, London, and Durham Universities. Diplomas of F.L.C.M., L.Mus.L.C.M., A.R.C.M., F.R.C.O., and L.R.A.M. Gold Medals, Silver Medals, Scholarships, Prizes, "Honours," and Pass Certificates (of the Colleges of Music) to the number of *eight hundred and sixty*. Dr. Allison is quite willing to teach those who neither require nor desire to pass examinations. Harmony, Counterpoint, Orchestration, and Analysis of Composition by Post, to correspondents anywhere. Personal instruction in Theory, Singing, Organ, and Pianoforte. Cambridge House, 68, Nelson St., Manchester.

## REVISION OF MUSICAL COMPOSITIONS.

Dr. Horton Allison, Mus.D., 68, Nelson Street, Manchester.

## L.R.A.M. (PAPER WORK).

**MR. E. H. BIBBY** (Mus. Bac., L.R.A.M., A.R.C.M.) has SPECIAL CORRESPONDENCE COURSE for the "Form and Teaching" and "Rudiments and Harmony" papers set at the L.R.A.M. Exams.

### LATEST SUCCESSES:—

L.R.A.M. EXAMS., 1910-12.—33 Correspondence Pupils successful. (Xmas, 1912: 12 Successes out of 13 Entries.) Address, c/o Forsyth Bros., Deansgate, Manchester.

**MR. BIBBY** also gives PERSONAL Lessons in the PRACTICAL and PAPER WORK portions of the L.R.A.M. and A.R.C.M. EXAMS. at his Manchester Studio. Address as above.

**DR. CUTHBERT HARRIS**, Mus. Doc. Dunelm., F.R.C.O., Author of "Examination Questions and How to Work them" (Novello's Primers, No. 70). COACHES for all Musical Exams, personally and by correspondence.

308 Successes, including:—  
A.R.C.O. Paper Work .. 32; Organ Work .. 34.  
F.R.C.O. .. 37.  
(F.R.C.O. "Lafontaine" Prize twice, and "F. J. Sawyer" Prize.)  
FIRST MUS. BAC., Oxford, Durham, and Dublin .. 43.  
FINAL MUS. BAC., Oxford and Durham .. 27.  
MUS. DOC., Oxford, Durham, Dublin, and Montreal .. 4.  
MUS. BAC. and MUS. DOC. EXERCISES .. 28.  
sets of papers in Composition, fully covering "Exercise" Work.)  
Also many successes in A.R.C.M., L.R.A.M., L.Mus. and A.Mus., &c., &c.

DURHAM EXAMS., Sept., 1912, three in "Final," one in "First."  
OXFORD EXAMS., Nov., 1912, one in "Final," one in "First."  
MSS. arranged and revised.

48, Braxted Park, Streatham, S.W. Telephone: 487 Streatham.

**MISS H. HEALE** COACHES for all EXAMINATIONS in MUSIC (at private residence or at West-End studio), in Pianoforte, Harmony, Counterpoint, Fugue, Form, Orchestration, "Teaching," Modulation, Transposition, &c. For terms, &c., apply Dunraven House, 41, Albert Bridge Road, S.W.

**DR. ARTHUR S. HOLLOWAY**, Mus.D. Oxon., 13, Roseleigh Avenue, Highbury, N., continues to PREPARE CANDIDATES for the various Theoretical Examinations. Music of any description revised or arranged. LESSONS in COMPOSITION, by post if desired.

**DR. F. J. KARN**, Mus. Bac. Cantab., Mus. Doc. Toronto, teaches Harmony, Counterpoint, and all Theoretical Subjects by Postal Lessons.—Successes at all examinations.—Pieces analysed—MSS. revised for publication, &c.—Also Personal Lessons.—For terms, &c., apply, 106, Haverstock Hill, London, N.W. Phone: 524 Hampstead.

**COMPLETE MUSICAL EDUCATION.**—Bachelor of Music, M.A. and F.R.C.O. (married), receives resident pupils. Organ, Piano, Singing, Harmony, Counterpoint, &c. Good Organ in house. South Coast. Recent success, A.R.C.O., January, 1913. Terms, inclusive of board and tuition, £54 per annum (3 terms of 12 weeks). Applications received now for September. Apply, C. E. de M. Leathes, 3, Goda Road, Littlehampton.

**DR. LEWIS**, Mus. Doc., F.E.I.S., Warden, Incorporated Guild of Church Musicians, gives LESSONS, Personally or by Post, in HARMONY and COUNTERPOINT. 18, Berners Street, Oxford Street, W.

### DR. LEWIS' TEXT-BOOKS:

- "HARMONY." (2 vols.) 5s. each, net.
- "COUNTERPOINT." 5s. net.
- "DOUBLE COUNTERPOINT AND CANON." 5s. net.
- "FUGUE." 1s. 6d. net.
- "ELEMENTS OF MUSIC." 2s. 6d. net.
- "DEVELOPMENT OF ANGLICAN CHURCH MUSIC." 2s. net.
- "PRONOUNCING VOCABULARY OF MUSICAL TERMS." 6d. net.
- "DICTIONARY OF MUSICAL TERMS." 6d. net.
- "MATERIAL OF MELODY." 3d. net.

The above, complete, will be forwarded (carriage paid) for 15s.

**MR. DAVID MACKENZIE**, L.R.A.M.—Lessons in Singing. Vocal Coach. Arthur Thompson, Esq., F.R.A.M. (Professor and Examiner, Royal Academy of Music), writes: "An admirable Teacher, well and variously equipped to impart instruction in a very difficult art." For appointments, &c., write, Breitkopf Studios, 54, Great Marlborough Street, London, W.

**L.R.A.M., A.R.C.M.—ARTHUR MANGELSDORFF.** Specialist in Coaching for Pianoforte Diplomas. Postal and Personal. Excellent Results. 425, Coventry Road, Birmingham.

**MISS F. HELENA MARKS** PREPARES for L.R.A.M. and other Examinations. Pianoforte, Harmony, "Form and Teaching," &c. Lessons (oral or by correspondence). Pupils received and visited for the Pianoforte. Many recent successes. L.R.A.M., &c. Pianoforte Classes, 10, Matheson Rd., West Kensington.

**DR. H. H. L. MIDDLETON**, Mus. D. (Dubl.), F.R.C.O., L.R.A.M., A.R.C.M., makes a SPECIALITY OF COACHING FOR DEGREES. L.R.A.M., 1897-1913, ONE HUNDRED AND TWENTY-SEVEN SUCCESSSES; A.R.C.M., 1897-1913, THREE HUNDRED AND THIRTY-FOUR SUCCESSSES. Equally good results in R.C.O. and other Examinations. Address, Thornleigh, 6, Elm Park Road, Finchley, N.

**MR. H. SCOTT-BAKER**, A.R.A.M., L.R.A.M., A.R.C.O. Composition, Pianoforte playing. Bosworth Studios, 8, Heddon Street, Regent Street, W.

**PERCY WOOD**, Mus. Bac. Oxon., F.R.C.O., Specialist in Correspondence Tuition for F.R.C.O., A.R.C.O. RECENT SUCCESSES: 163 Correspondence Pupils have passed F.R.C.O. or A.R.C.O. RECENTLY as follows:

108 A.R.C.O. (Paper Work). 55 F.R.C.O. (Paper Work).  
Large number of successes, both F.R.C.O. and A.R.C.O. Paper Work, in January, 1913, 1912, 1911, 1910, and 1909.  
Both F.R.C.O. Prizes ("Lafontaine" and "Turpin"), January, 1912.  
14 A.R.C.O., July, 1912. 6 F.R.C.O., July, 1912.  
15 A.R.C.O., July, 1911. 30 F.R.C.O., July, 1911.  
22 A.R.C.O., July, 1910. 11 F.R.C.O., July, 1910.  
12 A.R.C.O., July, 1909. 5 F.R.C.O., July, 1909.  
8, Harley Road, Harlesden, London, N.W.

**1,000 COPIES** of the LONDON ORATORIO and CONCERT ASSOCIATION'S LIST OF ARTISTS for next season have been posted to Secretaries and Managers of Choral and Musical Societies, &c. Secretaries whose names are not already on the List of the Association, should write for a Copy to the Hon. Musical Director, Mr. CLIFTON COOKE, 20, Bloomsbury Street, London, W.C.

## CHRIST CHURCH CATHEDRAL, OXFORD.

There is a VACANCY in the Choir for an ALTO and a TENOR Singer. The salaries will commence at £80 a year. A pension scheme is in course of being arranged by The Dean and Chapter. Candidates who are under 25 years of age would be preferred. The trial will take place on Tuesday, September 2. Apply to H. G. Ley, Esq., Christ Church, Oxford, not later than August 23.

## KING'S COLLEGE, CAMBRIDGE.

There is a VACANCY in the Choir for a Tenor Choral Scholar. Choral Scholarships are tenable by those who intend to take a University Degree. The value of the Scholarship is £80 a year with certain allowances.

The Competition will be held on Thursday, October 9. Applications to be sent in not later than October 3. For further information, apply to The Dean, King's College, Cambridge.

**WANTED.—A SOLO BOY** for private Chapel. Board, lodging, and education free. Evelyn Countess of Craven, Ashdown Park, Shrivensham.

**WORCESTER CATHEDRAL.—ALTOSINGER** REQUIRED. £70 per annum. Good knowledge of Cathedral music and Alto Clef required. For particulars, apply to The Chapter Clerk, Edgar Tower, Worcester.

**MALE ALTO** (real) DESIRES CATHEDRAL APPOINTMENT. Good Parish Church Choir experience. Highest references. A. J. D., c/o Novello & Co., Ltd., 160, Wardour Street, W.

**ORGANIST AND CHOIRMASTER WANTED** for the Presbyterian Church, Northumberland Square, North Shields. Applications, stating salary required, and copies of testimonials, to be addressed to Mr. Alfred Robinson, P.O. Box, 17, North Shields, not later than July 31, 1913.

**THE BECHSTEIN HALL STUDIOS**, 32, 34, 36, 38, and 40, WIGMORE STREET, W., are specially constructed with every convenience and facility that science and money can suggest, providing a magnificent Entrance Hall, Electric Lift, Telephones, separate Lavatories for Ladies and Gentlemen on every floor, also comfortable Lounges for waiting. The Studios are appropriately furnished, lighted by electricity, one or more Horizontal Grands in every Studio, &c.

**THE BECHSTEIN HALL STUDIOS** are in the centre of London's musical life, known by everybody, and already used by over a hundred of the most eminent London and Provincial Professors of Music.

**THE BECHSTEIN HALL STUDIOS** are let by the year for exclusive use, or by single days, the charges being very reasonable and inclusive. Applications should be addressed to:—THE MANAGER, 40, Wigmore Street, London, W.



**ORGANIST of Church (City of London) CAN**  
DEPUTISE during August (London or Country). Write,  
Organist, c/o 21, Stobart Mansions, Camberwell, S.E.

**VACANCY FOR ARTICLED PUPIL, St. George's**  
English Church, Paris.—Elaborate music. Large organ for  
practice. Coaching for R.C.O., A.R.C.M., or L.R.A.M. Piano, &c.  
Suitable for Student wishing to study Choir training, voice-production,  
conducting (Symphony Orchestra and Oratorio Society), and to gain  
a wide experience in music which Paris affords. Considerable reduction  
to one able to take active part, and for slight assistance in the Choir  
School. Apply, HORACE A. HAWKINS, F.R.C.O., A.R.C.M., 7, Rue  
Auguste Vacquerie, Paris. (Postage, 2½d.)

**CAPE PROVINCE.—REQUIRED for Girls' High**  
School, VIOLIN and JUNIOR PIANO MISTRESS. Salary  
£138. Board and lodging in School boarding-house costs £10 per  
quarter. Passage paid. Three years' agreement. Apply, Education  
Secretary, 23, Army and Navy Mansions, Victoria Street, S.W.

**SALESMAN for Town Travelling WANTED by**  
leading Musical Firm in Melbourne, Australia. Prospects good  
to capable man. Must be an expert Player Piano Demonstrator. Apply,  
letter only, stating references and salary required, to Pianoforte,  
Shrimpton & Sons, Leadenhall House, E.C.

**YOUNG LADY REQUIRES ENGAGEMENT**  
in high-class music-shop. Good pianist and sight-reader. Some  
experience. M., c/o H. Tyler, 85, St. John's, Worcester.

**ORGANS (New and Second-hand) for SALE.**  
Various prices. Instruments built for Church or Chamber  
from £50, on up-to-date principles, at Bedwell & Sons, Cambridge  
Organ Works, Cambridge.

**CHURCH ORGANS, built partly with sound,**  
second-hand materials. Inclusive prices, including carriage and  
erection (if desired), from £200. For particulars, &c., address, Norman  
& Beard, Ltd., 61, Berners Street, London, W. (Organ Builders to  
H.M. The King).

**CHURCH ORGANS, recently built, Two Manuals,**  
complete compass, 12 and 22 stops, latest improvements, tubular  
pneumatic pedals. Guaranteed. Richardson & Sons, Central Organ  
Works, Cornbrook Street, Brooks Bar, Manchester.

**FOR SALE.—TWO-MANUAL and PEDAL**  
ORGAN, by G. M. Holdich, with additions by Messrs. Brindley  
& Foster. 23 speaking stops, 3 couplers, 5 composition pedals. Apply,  
The Bursar, Uppingham School, Rutland.

**ORGAN FOR IMMEDIATE SALE.—Two-**  
manual and Pedal, full compass; 23 stops, fine tone, and power.  
Oak case, modern instrument. Bargain. Henry Speechley & Sons,  
Organ Works, Saint Mark's Road, Dalston, N.E.

**THE POSITIVE ORGAN.—Areal PIPE ORGAN,**  
giving the effects of two manuals and pedals on its single key-  
board. Prices from £70. Over 750 supplied. Estimates given for  
Repairs, Rebuilds, Two- and Three-Manual Organs, &c.  
POSITIVE ORGAN CO., Ltd., 44, Mornington Crescent (opposite  
Tube Station), London, N.W.

**TWO-MANUAL and PEDAL AMERICAN**  
ORGANS, at Bargain Prices. A Mustel Organ, 18 stops, fine  
tone and condition; a £180 Karm, two-manual and pedals, 24 stops, 13  
stops; a 60-guinea two-manual Boosey "Evans' Patent" Harmonium, 18  
guineas; Karm two-manual and pedals, stops through, concave R.C.O.  
pedals. Several Organs and Harmoniums by Alexandre, Trayser,  
Dehain, &c. All guaranteed. Packing or carriage free. Inspection  
invited. Open till 7 p.m.; Saturdays, 1 p.m. Messrs. Stagg & Sons,  
36, Red Lion Street, Holborn. Established 1867.

**O.P.C. ORGAN PEDALS for Pianos.** We are  
makers to Organ Builders and Profession, by whom our  
goods are pronounced "the only perfect," and we are thus granted  
H.M.R.L., for real merit. Write, O.P.C. Works, Brinscall, Chorley.

**ORGAN PEDALS FOR SALE, R.C.O., polished**  
Birch, with Piano Attachment, Blocks and polished Seat.  
Manager, Reliance Works, 7A, Union Road, Clapham, London.

**THE BEST PEDALS and ATTACHMENTS for**  
PIANO are made by the Reliance Works Organ Pedal  
Company, 7A, Union Road, Clapham, and can be obtained at many  
of the large Co-operative Stores and leading Music Warehouses in the  
United Kingdom, and at above address. Over a thousand testimonials.  
Established 1882.

**ORGAN PRACTICE.—Three-manual Pipe Organ**  
for Practice—good condition; complete set of Couplers; blown  
by hydraulic engine. 1s. per hour. Hamilton Evans & Co., 54, London  
Road, Forest Hill, S.E. (one minute from station). Telephone: 693  
Systemham.

**VOICE-TRAINING (as in Milan).—Every student**  
of Singing should have Booklet "How to become a Singer"  
(containing Hints and Exercises), by Signor Marelli. Post-free, 7d.,  
from the Author, 99, Newington Road, Edinburgh.

**FOR SALE.—BROADWOOD BABY GRAND,**  
in first-class order. Rosewood case, £30, or near offer. Also  
Metzstyle Pianola, £25. Kennedy, 10, Holland Park Avenue, W.

**PIANOFORTE and MUSIC BUSINESS FOR**  
SALE, about 23 miles from London. Rising and wealthy neigh-  
bourhood. Good tuning connection. Sure success for a musical man or  
a tuner. No opposition. Price, inclusive of stock, fixtures, book debts,  
£700. Apply, H. H., c/o Novello & Co., Ltd., 160, Wardour Street,  
London, W.

**FOR SALE, CHEAP.—"PHONEON" PLAYER-**  
ORGAN, almost new. Cost 100 guineas. Suit small church or  
mission hall. T., 28, George Street, Croydon.

**EVERY COMPOSER should send for DINHAM,**  
BLYTH & CO.'S Specimens and Price Lists (free) for Litho-  
graphing Anthems, Songs, &c. 50 Copies of Hymn-Tune, Kyrie, &c.,  
3s. 6d.; 100, 4s. 6d. 27, Fenchurch Street, London. Established 1872.

## THE OLD FIRM.

**P. CONACHER & CO.**

*Organ Builders,*

**SPRINGWOOD WORKS,**

**HUDDERSFIELD.**

TWO GOLD MEDALS.

ESTABLISHED 1750.

Telephone: 1788 P.O. Hampstead. Telegrams: "Cantabile, London."

**GRAY & DAVISON,**  
ORGAN BUILDERS,  
**PRATT STREET, N.W.**

48, SOUTHFIELD ROAD, OXFORD.

128, HOLT ROAD, LIVERPOOL.

Specifications, Estimates, and Designs free of charge.

*At Liverpool's Cathedral Organ Works*

**Rushworth Church Organs**  
are Built Worthy . . .  
to Lead Divine Worship.

Warrant for this all-embracing claim of  
worthiness is at hand in the considered  
written Judgments of many of the most  
eminent Organ authorities, including:—

**C. W. PERKINS, Esq., . . . . .**  
*Organist of Town Hall and University, Birmingham;*  
*Professor and Examiner at the R.A.M.*

**HERBERT A. FRICKER, Esq., . . . . .**  
*Mus. Bac. Duclm.; Leeds City Organist. . . .*

**G. R. SINCLAIR, Esq., . . . . .**  
*Mus. Doc., F.R.C.O., Hon. R.A.M.; Organist*  
*of Hereford Cathedral. . . . .*

**CH. H. MOODY, Esq., . . . . .**  
*Organist of Ripon Cathedral. . . . .*

**CHARLES VINCENT, Esq., . . . . .**  
*Mus. Doc. Oxon.; Examiner, Trinity College. . .*

**EDWARD J. BELLERBY, Esq., . . . . .**  
*Mus. Doc., F.R.C.O., Holy Trinity, Margate.*

**ALFRED HOLLINS, Esq., . . . . .**  
*The Distinguished Composer and Organist. . .*

**J. I. WEDGWOOD, Esq., . . . . .**  
*The Eminent Authority on Church Organs. . .*

Unabridged Copies of these Opinions with notes  
of practical interest to all concerned with the  
Building, or Re-Building of an Organ, at home  
or abroad, sent post-free. Enquiries invited.

**RUSHWORTH & DREAPER, LTD.,**  
*Builders of Church, Chamber, and Concert Organs,*  
**113 115, Great George Street, LIVERPOOL.**

# BRITISH MUSIC EXHIBITION OLYMPIA, W.

SEPTEMBER 6—20, 1913.

Promoted by the Pianoforte Manufacturers' Association. Under the Patronage of

The Worshipful Company of Musicians.  
The Royal Academy of Music.  
The Royal College of Music.

Trinity College of Music.  
The Society of British Composers.  
The Music Trades' Association of Great Britain.

ALL-BRITISH COMPETITIONS IN VOCAL AND INSTRUMENTAL MUSIC.

PRIZES TO THE VALUE OF OVER £1,000.

TWENTY-NINE CLASSES, INCLUDING:—

Pianoforte Playing, 4.  
Extempore Pianoforte Playing, 1.  
Solo Singing, 7.  
Vocal Sight-Reading, 1.  
Choral Singing, 7.

Violin Playing, 2.  
Violoncello Playing, 2.  
Orchestras, 2.  
Restaurant Orchestras, 1.  
Organ Playing, 2.

PRIZES TO THE VALUE OF OVER £1,000.

Full particulars may be obtained from

CLAUDE P. LANDI, L.R.A.M., *Secretary of Competitions*,

124, HOLBORN, LONDON, E.C.

## NOVELLO'S MUSIC FOR MILITARY BAND.

Arranged by DAN GODFREY, GEORGE MILLER, Mus. Bac., and Others.

	s.	d.		s.	d.
BENDALL, WILFRED.— <i>Pas Seul</i> .. .. .	5	0	HAYNES, RATTISON.— <i>Westwood Gavotte</i> .. .. .	5	6
BREWER, A. HERBERT.— <i>Auf Wiedersehen</i> .. .. .	5	0	HEAVEY, ARTHUR.— <i>"On the March"</i> .. .. .	5	0
COLERIDGE-TAYLOR, S.— <i>Four Characteristic Waltzes</i> .. .. .	15	0	HIGGS, H. M.— <i>"Our Queen"</i> (Quick March) .. .. .	5	0
COWEN, F. H.— <i>Four English Dances (in the Olden Style)</i> .. .. .	15	0	HOFMANN, H.— <i>"Kirmess"</i> (Rustic Pictures). Book I. .. .. .	15	0
— <i>Coronation March</i> .. .. .	10	6	— <i>"Kirmess"</i> (Rustic Pictures). Book II. .. .. .	15	0
— <i>Minuet d'Amour</i> (from <i>"Suite of Old English Dances,"</i> Second Set) .. .. .	5	0	LEMAIRE, EDWIN H.— <i>Andantino in D flat</i> .. .. .	3	6
CRESER, WILLIAM.— <i>Wedding March</i> .. .. .	3	6	LLOYD, H. C.— <i>An Eton Memorial March</i> .. .. .	7	6
ELGAR, EDWARD.— <i>Chanson de Matin</i> .. .. .	3	6	MACKENZIE, A. C.— <i>"Benedictus"</i> ("Six Pieces for Violin") .. .. .	3	6
— <i>Chanson de Nuit</i> .. .. .	3	6	— <i>Ballet Music</i> ("Columbia") .. .. .	15	0
— <i>Imperial March</i> .. .. .	9	0	— <i>Courante</i> ("Ravenswood") .. .. .	15	0
— <i>Mazurka</i> .. .. .	5	0	— <i>Federal March</i> ("The Story of Sayid") .. .. .	5	0
— <i>Sérénade Mauresque</i> .. .. .	5	0	— <i>"The Empire Flag"</i> .. .. .	15	0
— <i>Contrasts</i> (The Gavotte, A.D. 1700 and 1900) .. .. .	5	0	MACHESON, STEWART.— <i>Orchestral Ballad</i> .. .. .	15	0
— <i>Meditation</i> ("Light of Life") .. .. .	5	0	MILLER, GEORGE.— <i>Solemn March</i> .. .. .	7	6
— <i>Follow the Colours</i> ("Marching Song") .. .. .	3	6	MOLIQUE.— <i>March</i> ("Abraham") .. .. .	7	6
— <i>Pleading</i> .. .. .	3	6	MORLEY, CH.— <i>Emperor Gavotte</i> ("Cornflower") .. .. .	7	6
— <i>Wand of Youth</i> (Second Suite) ( <i>In the Press</i> ) .. .. .	5	0	OUSELEV.— <i>March</i> ("St. Polycarp") .. .. .	7	6
ELVEY, G. J.— <i>Festal March</i> .. .. .	7	6	POPULAR PART-SONGS .. .. .	15	0
FANING, EATON.— <i>"The Queen's Song"</i> .. .. .	5	0	RAMEAU.— <i>Gavotte</i> .. .. .	7	6
— <i>Song of the Vikings</i> .. .. .	5	0	ROBECK, J. L.— <i>Graceful Dance</i> .. .. .	7	6
FLETCHER, PERCY E.— <i>The Toy Soldiers' March</i> .. .. .	7	6	SIX HYMN TUNES (composed for Commemorations of Queen Victoria's Long Reign) .. .. .	4	6
FORD, ERNEST.— <i>Grand Valse</i> ("Faust" Ballet) .. .. .	10	6	SMART, HENRY.— <i>Festive March in D</i> .. .. .	7	6
— <i>Scène Bacchante</i> ("Faust" Ballet) .. .. .	15	0	SPINDLER, FRITZ.— <i>"Husarenritt"</i> .. .. .	7	6
GERMAN, EDWARD.— <i>Bourrée and Gigue</i> ("Much Ado about Nothing") .. .. .	19	0	SPOHR.— <i>"Calvary"</i> (Selection) .. .. .	7	6
— <i>Coronation March</i> ("Henry VIII.") .. .. .	7	6	SULLIVAN, A.— <i>"In Memoriam"</i> Overture .. .. .	10	0
— <i>Gipsy Suite</i> (Four Characteristic Dances) .. .. .	15	0	— <i>Onward, Christian Soldiers</i> .. .. .	2	6
— <i>Harvest Dance</i> (from "The Seasons") .. .. .	10	0	— <i>Ditto.</i> For Brass Band .. .. .	7	6
— <i>Masque</i> (Three Dances from "As you like it" Music) .. .. .	15	0	THREE SACRED PIECES, viz.:— .. .. .		
— <i>Overture to "Richard III."</i> .. .. .	12	0	— <i>"Blessed be the God and Father"</i> .. .. .		
— <i>Three Dances</i> ("Henry VIII.") .. .. .	15	0	— <i>"O Gladsome Light"</i> ("Golden Legend") .. .. .		
GLINKA.— <i>Polonaise</i> ("Life of the Czar") .. .. .	12	0	— <i>March</i> ("Occasional Oratorio") .. .. .		
GOUNOD.— <i>Judex</i> ("Mors et Vita") .. .. .	3	0	TSCHAIKOWSKY.— <i>Marche Militaire</i> .. .. .	15	0
— <i>Ditto.</i> (For Brass Band) .. .. .	3	0	WARING, H. W.— <i>Summergold Gavotte</i> .. .. .	7	6
— <i>"Mors et Vita"</i> (Selection) .. .. .	15	0	WENDT, TH.— <i>Air de Ballet with Intermezzo</i> .. .. .	7	6
— <i>Marche Solennelle</i> .. .. .	7	6	WEST, JOHN E.— <i>Maypole Dance</i> .. .. .	7	6
— <i>Six Sacred Pieces</i> .. .. .	10	6	— <i>Commemoration March</i> .. .. .	7	6
— <i>"The Redemption"</i> (Selection) .. .. .	15	0	ZIMMERMANN, AGNES.— <i>March</i> .. .. .	3	6
			SIX CLASSICAL PIECES FOR SMALL MILITARY BAND .. .. .	1	0
			THE MILITARY CHURCH PARADE SERVICE BOOK .. .. .		

LONDON: NOVELLO AND COMPANY, LIMITED.

## TO BRITISH COMPOSERS

Who find difficulty in obtaining a performance of their Compositions.

### REHEARSAL BY A LONDON ORCHESTRA

MSS. INVITED.  
(Enclose return postage.)

Each composer whose work is selected for rehearsal to pay a fee of £2 3s.  
Apply for further particulars, Arthur Barclay, Ridgmount, Peaslake, Guildford.

JUST PUBLISHED.

## DR. ARNE

AND

### RULE, BRITANNIA

BY  
WILLIAM HAYMAN CUMMINGS.

PREFACE.

The glorious National Song, "Rule, Britannia," is familiar to the whole British Race; nevertheless, very few men and women are acquainted with the history of its birth and parentage.

In the following pages I have endeavoured to chronicle all the facts which are discoverable by diligent research, and to present them in an attractive and entertaining manner.

The life of Dr. Arne, the composer of "Rule, Britannia," offers to the reader and to the music student an interesting and instructive story, showing that natural ability, even when combined with genius, is not sufficient to ensure a triumphant and successful career. Morality and conscientious rectitude in the affairs of life are essential, and had Arne exercised these, his exceptional gifts might have enabled him to surpass his great contemporary, Handel.

It only remains to be noted that many letters and documents are here printed for the first time, some of them copied from the original autographs in my possession. They illuminate much which has hitherto been obscure and uncertain in the career of a famous composer.

CLOTH, GILT,  
Price Three Shillings and Sixpence net.

London: NOVELLO AND COMPANY, Limited.

## BASS AND BARITONE SONGS

By S. HAROLD OAKLEY.

	Compass.
SONGS OF THE NIGHT (Nos. 1 to 4) ..	Low F to D.
SONGS OF THE NIGHT (Nos. 5 to 7) ..	G sharp or low D to E.
THE WILD WINDS WALK THE DEEP ..	G to D.
LOVE'S PHILOSOPHY ..	C sharp to E.
THE HAPPIEST LAND ..	G to D.
THE SILENT LAND ..	A to D.
TO ELLEN ..	D to E flat.
STRENGTHEN, MY LOVE, THIS CASTLE OF MY HEART ..	B to D.
THE BULL FIGHT ..	A to E.
THE VOICE OF THE DEEP ..	G or low E flat to E flat.

Of all Music-sellers at 1s. 6d. each, or post-free, 1s. 3d. each, from  
WEEKES & Co., 14, Hanover Street, Regent Street, W.

## PETITE VALSE

COMPOSED BY  
J. HOLLMAN

ARRANGED FOR PIANOFORTE SOLO BY  
JOSÉ VARGAS-NÚÑEZ.

Price 1s. 6d. net.

London: NOVELLO AND COMPANY, Limited.

## Murdoch's Music Stores.

ONE ACCOUNT FOR ALL PUBLISHERS.

We carry the largest and most varied Stock of Music in the United Kingdom. Every Publisher is represented, British and Foreign, and we supply any Music required, at once, and at the Lowest Prices. Special terms to Teachers and the Profession. We invite a trial. Term accounts opened.

MURDOCH'S CATALOGUES NOW READY

1. VIOLIN MUSIC. 2. EDUCATIONAL MUSIC.  
Price 3d. each, Post-free.

MURDOCH, MURDOCH & CO.,  
PIANO, ORGAN, AND MUSIC STORES,  
461 AND 463, OXFORD STREET, W.  
And at Brighton, Birmingham, Chatham, Dover, Folkestone,  
Portsmouth, Southampton, &c.

## PIANO PEDALS

THE CATHEDRAL, MANCHESTER,  
Nov. 8th, 1910.  
DEAR MR. MALKIN,  
I think your Patent Pedal Attachment, which you have fitted to my Steinway, is simply splendid. I find the action absolutely silent and its touch beautiful.—Yours truly,  
R. H. P. COLEMAN, F.R.C.O., Sub-Organist.

Terms:—Cash, or instalments of 8s. per month.

Write for Lists, Prices, and Clients' Opinions, and References, to—  
THE MALKIN PATENT PEDAL CO., LTD.,  
Works—Hanley, Staffs. NEWCASTLE-UNDER-LYME.

Reduced Price and New Editions.

## NATIONAL NURSERY RHYMES

WITH SIXTY-FIVE ILLUSTRATIONS

ENGRAVED BY THE

BROTHERS DALZIEL,

THE MUSIC BY

J. W. ELLIOTT.

BOOK I.

Mistress Mary, Quite Contrary.  
Jack and Jill.  
Twinkle, twinkle, little Star.  
Baa, Baa, Black Sheep.  
Dickory, Dickory, Dock.  
Ding, Dong, Bell.  
Pussy-Cat, where have you been?  
Nineteen Birds.  
The Child and the Star.  
I had a little Doggy.  
Little Bo-peep.  
Dolly and her Mamma.  
Ride a Cock-Horse to Banbury Cross.  
Little Maid, pretty maid.  
Whittington for ever!  
Little Jack Horner.  
Tom, the Piper's Son.  
See-Saw, Margery Daw.  
A, B, C, tumble down D.  
Goosey Goosey Gander.  
Little Jumping Joan.  
There was a Crooked Man.  
Poor Dog Bright.  
Humpty Dumpty.  
Simple Simon.  
Sing a Song of Sixpence.  
The Nurse's Song.

BOOK II.

Six little Snails.  
The King of France.  
My Lady Wind.  
The Feast of Lanterns.  
Is John Smith within?  
When the Snow is on the Ground.  
Three little Mice.  
Little Tommy Tucker.  
The North Wind doth blow.  
The Man in the Moon.  
Taffy was a Welshman.  
Hey diddle diddle.  
I love little Pussy.  
The Old Man clothed in Leather.  
Curly Locks.  
The Lazy Cat.  
Three Children sliding.  
The Jolly Tester.  
George Porgie.  
The Three Crows.  
A little Cock Sparrow.  
Maggie's Pet.

BOOK III.

The Death and Burial of Cock Robin.  
Lullaby.  
Mother Tabbskins.  
The Spider and the Fly.  
The Thievish Mouse.

Price complete, Cloth Gilt, Five Shillings net.  
Paper Boards, 3s. 6d. net.

Voice Part (Staff Notation and Tonic Sol-fa), in Three Books,  
Price 6d. each Book.

London: NOVELLO AND COMPANY, Limited.

## TRINITY COLLEGE OF MUSIC.

(INSTITUTED 1872.)

Chairman of Board:

SIR FREDERICK BRIDGE, C.V.O., M.A., Mus.D.

Director of Studies: G. E. BAMBRIDGE, F.T.C.L., F.R.A.M.

Director of Examinations: C. W. PEARCE, Mus.D.

Michaelmas Term begins September 25.  
The College provides Instruction and Training in all Musical Subjects.

Both Amateur and Professional Students are received for the Course or for Single Subjects. The lessons can be arranged for day or evening times.

Approved Complete Courses for the University of London Degrees in Music under recognised Teachers of the University. Also preparation for the degrees of other Universities, the Royal College of Organists' examinations, &c.

Students of the College are entitled to attend the Orchestral, Choral, and Chamber Music Classes without additional fee.

Special Subjects: Pianoforte Technique, Elocution, and the Art of Teaching Music; also Lectures on Musical History, &c.

The Operatic Class is open to outside as well as College students. There is also a class for Training Boys for Cathedral Choirs.

Tuition in the Rudiments of the Theory of Music, Harmony, Counterpoint, Form, Instrumentation, Composition, and the Art of Teaching is also given by Correspondence.

Students under 16 years of age may enter the JUNIOR SCHOOL at reduced fees.

There are Thirty Scholarships tenable at the College and open to all British subjects up to certain age limits; also Eighteen Scholarships which provide complete preparation for the degree of Bachelor of Music of the London University, and are open only to Students who have satisfied the Matriculation requirements of that University.

Particulars of the Teaching Department, with list of Professors, Fees, Scholarships regulations, &c., and the Syllabuses of the Higher and Local Examinations, on application to the undersigned.

SHELLEY FISHER, Secretary.

Mandeville Place, Manchester Square, London, W.

*JUST PUBLISHED.*

TO BE PRODUCED AT THE GLOUCESTER  
MUSICAL FESTIVAL.

## THE PROMISED LAND AN ORATORIO.

THE TEXT ARRANGED BY

HERMANN KLEIN.

THE MUSIC COMPOSED FOR

SOLI, CHORUS, AND ORCHESTRA,

BY

CAMILLE SAINT-SAËNS.

(Op. 140.)

Price Two Shillings and Sixpence.

Paper Boards, 3s. 6d.; Cloth, gilt, 4s. 6d.

Vocal Parts, 1s. each.

London: NOVELLO AND COMPANY, Limited.

## BROADWOOD PLAYER-PIANOS

GRANDS AND UPRIGHTS.

THE MOST SENSITIVE PLAYERS ON THE MARKET.

*ILLUSTRATED CATALOGUE ON APPLICATION.*

JOHN BROADWOOD & SONS, LTD.,

CONDUIT STREET, LONDON, W.

## BOSWORTH & CO.

Beg to inform the Profession and Trade that they  
have purchased from

MESSRS. BOWERMAN & Co.

for a large sum the sole Copyright for

THE BRITISH EMPIRE

of the

## Steingraeber Edition.

Those who have used this Edition know its  
wonderful value.

Full music size, great clearness and beauty of  
engraving, good paper, and above all the absolute  
correctness and good judgment of the revisions.

*New Lists will be ready shortly.*

Please ask for lists and order samples from your  
Music Sellers.

BOSWORTH & CO.,  
8, Heddon St., REGENT ST., W.

*JUST PUBLISHED.*

No. 86, NOVELLO'S MUSIC PRIMERS.

## A PRACTICAL GUIDE

TO THE

## THEORY OF MUSIC

CONTAINING

NUMEROUS TEST QUESTIONS WITH ANSWERS

BY

J. A. O'NEILL.

PRICE ONE SHILLING.

Paper Boards, One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.



# The Musical Times

AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1913.

## A PORTRAIT OF HANDEL.

By the generous permission of the Earl of Malmesbury we are privileged to give with this number of the *Musical Times* a reproduction of the fine portrait of Handel which is in his Lordship's possession at Heron Court, Christchurch. This portrait is reproduced in the recently published book on 'Tschudi [Shudi], the Harpsichord Maker,' by William Dale, F.S.A., which is reviewed on p. 523. In this book Mr. Dale, to whose courtesy we are much indebted, says:

'The finest portrait of Handel in existence is that by Philip Mercier, in possession of the Earl of Malmesbury. Mercier was a German painter of French extraction, and came to England from Hanover with Frederick Prince of Wales, the son of George II. and father of George III., whose portrait he painted and brought with him. Handel's portrait has on the back of the canvas the following inscription: "Portrait of Mr. Handel given by him to Thomas Harris, Esquire, about 1748." It was probably painted a little earlier, at the time when he had recovered from his bankruptcy of 1745, and when his health and his fortunes had taken a turn for the better; for we read in the *Letters of the First Earl of Malmesbury* that Lord Shaftesbury reports him in 1746 as never looking so cool and well, and says that he had been buying some fine pictures. Thomas Harris was the brother of James Harris, who became first Earl of Malmesbury. The more gifted of the two undoubtedly was the elder brother James, known in the brilliant literary circle in which he moved as "Hermes"; but Thomas was equally fond of music, and it is evident was among those who formed the inner circle of Handel's friends. It is "Councillor" Thomas Harris who witnessed Handel's will and the first three codicils. In the last codicil he becomes a beneficiary by a legacy of £300. In the picture the composer is seen hard at work, his wig laid aside and his shirt unbuttoned, while his harpsichord is open at his side. Through the kindness of the present Earl of Malmesbury the picture is here for the first time faithfully reproduced with its accessories. The harpsichord, evidently painted from one at which Handel actually sat, is extremely interesting. It is not a Ruckers but an English instrument of the least expensive make. It is "single," that is having only one row of keys, and as only one stop is shown on the left-hand side, there could have been only three in all—octave, first unison, and second unison. But the keyboard is the most noticeable. The black sharps are inlaid with a white slip, which was the custom of both John and Thomas Hitchcock, and was imitated by several other English makers. That Shudi occasionally

adopted this form of keyboard is known, for the two harpsichords of 1766 by him, so long preserved in the apartments of Frederick the Great in the New Palace at Potsdam and now in the Hohenzollern Museum at the Palace of Monbijou in Berlin, have such keyboards. The harpsichord therefore shown in the Mercier portrait may well have been one of Shudi's. Several of Handel's MSS. accompanied the gift of the picture to Thomas Harris and are preserved at Heron Court.'

## WAGNER AND FRANZ LACHNER.

BY ERNEST NEWMAN.

Wagner's Autobiography has been before the world only a couple of years, but already its reliability as a record of the truth, the whole truth, and nothing but the truth has been considerably shaken. No one charges him, of course, with deliberate falsification; but there are a good many suppressions of the truth and a good many evasions of it. Wagner forgot one thing when he was writing the book,—that he had in his time written probably more letters than any other man of his day, and that there was a more than average probability that the bulk of these would be preserved and published. The most casual reader of 'Mein Leben' who had also read the Wesendonck correspondence could not fail to be struck by the disingenuousness of Wagner's treatment of that most important episode in his life; few of us could refrain from smiling at his remark about 'my purely friendly relations' with Mathilde. Frequently the record falls demonstrably short of the full truth, as in the case of Minna, and again in that of Friederike Meyer. At other times an ingenious suppression of the full truth is concealed under a deceptive air of candour. The revelations made by Ferdinand von Hornstein, shortly after the appearance of 'Mein Leben,' as to the real truth of Wagner's relations with von Hornstein's father, Baron Robert von Hornstein, were in themselves sufficient to make us all henceforth read the Autobiography with caution.\* And now further evidence that Wagner, owing to the biassed nature of his likes and dislikes, is not to be absolutely trusted either in his estimates of people to whom he had an antipathy, or even in his account of them, is afforded by some documents relating to Lachner that have been published for the first time in Sebastian Röckl's 'Ludwig II. und Richard Wagner.'† Wagner hated Lachner and had never a good word for him, and he has of course been followed with canine docility by out-and-out Wagnerians like Glasenapp.

The first reference to Lachner in 'Mein Leben' is under the year 1842. Wagner had written, he tells us, two articles in Paris *a propos* of Halévy's opera, 'La Reine de Chypre.' In the article

\* See 'Zwei unveröffentlichte Briefe Richard Wagners an Robert von Hornstein.' E. W. Bonsells & Co., Munich. 1911.

† Erster Teil, die Jahre 1864 und 1865. C. H. Beck'sche Verlagsbuchhandlung, Munich. 1913.

published in the Dresden 'Abendzeitung,' he says: 'I made particularly merry over a mischance that had befallen Kapellmeister Lachner.' Küstner, the Munich director, had commissioned a libretto for Lachner from St. Georges, of Paris (the librettist of 'La Reine de Chypre'). After the production of the latter opera, it turned out that this book and that of the Lachner opera were virtually identical. In reply to Küstner's angry protests, St. Georges 'expressed his astonishment that the former should have imagined that for the paltry price offered in the German commission he would supply a text intended only for the German stage. As I had already formed my own opinion as to this French opera-text business, and nothing in the world would have induced me to set to music even the most effective piece of Scribe or St. Georges, I was greatly delighted at this occurrence, and in the best of spirits I let myself go on the subject for the benefit of the readers of the "Abendzeitung," who, it is to be hoped, did not include my future "friend," Lachner.\* Evidently he did not love Lachner.

The next reference to him in 'Mein Leben' is in 1855. Wagner had returned to Zürich after his London concerts. There he learned that Dingelstedt, at that time Intendant of the Munich Court Theatre, wished to give 'Tannhäuser' there, 'although,' says Wagner, 'thanks to Lachner's influence,' the place was not particularly well disposed towards him.†

The third reference to Lachner is in 1858, just before Wagner's departure from the 'Asyl'; there was a 'national vocal festival' at Zürich that seems to have irritated Wagner a good deal, depressed as he was at that time by the Minna-Mathilde catastrophe. Lachner was taking part in the festival. Wagner gave him the cold shoulder, and refused to return his call.‡

Now let us see, from documents of the time, how matters really stood as regards Lachner. In 1854 Wagner was hoping to get 'Tannhäuser' produced at Munich, where, as we have seen, Dingelstedt was Intendant and Lachner Kapellmeister. Lachner was a conductor and composer of the old school. Wagner had a poor opinion of him, and apparently thought him incompetent to do justice to 'Tannhäuser.' 'I don't at all know,' he writes to Liszt on May 2, 1854,§ 'how to get Lachner out of the way. He is an utter ass and knave.' In the summer of 1852 there had been some talk of giving 'Tannhäuser' at Munich. Lachner thought it advisable first to familiarise the public with the style of the work by giving the overture at a concert on November 1. The success was doubtful. Wagner had previously

sent Lachner a copy of the explanatory programme of the overture that he had written in the preceding March for the Zürich orchestra. Perhaps this was thought too long for the Munich programme; in any case a much shorter 'explanation' was given, that aroused Wagner's ire.¶ With his customary suspicion of people he did not like, he assumed that the concert production of the overture was a deliberate attempt to prejudice the public against the opera. This suspicion, as Sebastian Röckl says, finds no support in the external facts.¶¶ A fortnight after the Munich performance of the overture, 'Tannhäuser' was given at Wiesbaden with great success, and soon became one of the favourite pieces of the repertory of the theatre there. Dingelstedt at once sent his theatre inspector, Wilhelm Schmitt, to Zürich, to arrange with Wagner for a production at Munich.

Unexpected difficulties arose, however; an outcry was raised against the proposed performance of a work by 'the Red Republican, Richard Wagner,' and there was opposition on the part of the Bavarian Minister, von der Pforten. By the spring of 1854 all obstacles had been removed, and, as we have already seen, Dingelstedt now arranged with Wagner for the production, although the composer thought Munich 'not particularly well disposed towards him, thanks to Lachner's influence.' Having heard that the singer destined for the part of Tannhäuser was incompetent, Wagner asked Dr. Härtinger, of the Munich Opera, to undertake it. Härtinger came to Zürich, in May, to study the rôle with the composer, and seems to have deepened Wagner's mistrust of and contempt for Lachner. The performance did not take place, as was intended, in the summer of 1854, but, as Röckl says, the cause of the postponement was not Lachner but the cholera.

Later on, Dingelstedt found himself unable to fulfil his promises to Wagner with regard to the honorarium. 'Thereupon,' says Röckl, 'Lachner, fearing that he might be looked upon as answerable for the production having fallen through a second time, wrote to his friend Kapellmeister G. Schmidt, of Frankfurt, asking him to arrange with the composer for more favourable conditions.† In the end this was done. 'And now,' says Röckl, 'Lachner, although in his innermost conscience an opponent of the "musician of the future," did all he could in order to produce the work as excellently as was possible to him. Rehearsal after rehearsal was held, though the musicians were always moaning over the extraordinary efforts they were called upon to make,'—as is shown by reference to a Munich comic paper of the time.

\* 'Mein Leben,' i., 248, 249 (German edition). The word 'friend' is put in inverted commas by Wagner himself. The passage to which he refers will be found in 'Bericht über eine neue Pariser Oper,' in his 'Gesammelte Schriften,' fifth edition, i., 244. He there mentions 1,500 francs as the sum paid by the Munich director for the libretto. In the original article in the 'Abendzeitung,' according to Mr. Ashton Ellis, the amount was given as 3,000 francs, and Lachner was referred to not as Kapellmeister Lachner, but 'der brave Lachner.'

† 'Mein Leben,' p. 626.

‡ 'Mein Leben,' p. 675.

§ 'Briefwechsel zwischen Wagner und Liszt,' ii., 25.

\* See his letter to Uhlig of November 27, 1852.

† Yet Glasenapp ('Das Leben Richard Wagner's,' ii. (2), p. 201) speaks of Wagner having 'forced his entry' into Munich with 'Tannhäuser' 'in spite of the bitter opposition of Lachner.' In dealing with Wagner's Munich days, again, Glasenapp speaks of Lachner as being 'from of old an embittered opponent, whom the most obliging and amiable behaviour could not reconcile' (iv., 41).

‡ Page 8.

As the tenor was unmistakably incompetent, a singer who was already familiar with the work was engaged from another opera house. 'Tannhäuser' was given on August 12, 1855, with extraordinary success. Lachner was called on the stage, whence he thanked the audience in Wagner's name. He communicated the evening's result to the composer, and received a letter, dated August 17, 1855, warmly thanking him for the trouble he had taken over the work and the sympathy he felt with it, and for the friendliness of his feelings towards Wagner; he was asked to thank the singers and orchestra in Wagner's name. 'Finally accept the assurance of my great gratification at having been brought by this circumstance closer to yourself. I sincerely hope for a continuance of this approach to an understanding that is necessary for the artist and possible for him alone.'\*

The success of 'Tannhäuser' emboldened Dingelstedt to venture upon 'Lohengrin' for the winter of 1856, but various events conspired against the production. In February, 1857, Dingelstedt resigned the Intendantship. 'Lohengrin' was put in rehearsal by his successor, von Frays, in November, 1857, and produced on February 28, 1858, under Lachner. It was well received on the whole, but the opera found more antagonists than 'Tannhäuser' had done.

From July 21 to August 2 there was held at Zürich the vocal festival at which, as we have seen, Wagner refused to receive Lachner. What Röckl rightly calls the ambiguous words of Wagner in this connection in 'Mein Leben' are explained by the following letter from the composer to Lachner, that is published for the first time in Röckl's book:

Venice, 26th September, 1858.

Highly honoured Sir and Friend,

Now that, after a long and painful interruption of the way of living I have been accustomed to for many years, I have again won a little repose, permit me to approach you with the remembrance of your so friendly advances to me last summer, in order in some degree to link myself again with the life on which you have imprinted a significantly agreeable memory. If you found something strange at our meeting, something on my part apparently not quite corresponding to your friendly intentions, I now permit myself, by way of exculpation, to say that at that time I was in a very agitated and embarrassed frame of mind; few people know what difficult resolutions were maturing in me at that time.† It may, however, suffice for me to tell you that only now, after leaving my friendly refuge by the Lake of Zürich, in order to compose myself here, in the greatest seclusion, for the resumption of my work, the pleasant and encouraging significance of your Zürich visit has become quite clear to me. By my sincere regret to know that you were in some degree hurt through a mistake of my servant,‡ you

probably nevertheless understood even then how earnestly I realised the value of your visit; your friendly assurance that you were satisfied with my explanation of that misunderstanding was most tranquillising for me. Let me now say that I estimate highly the value of your advances, and with my whole heart I shall do my best to deserve your friendship,—if you will favour me with it,—and most sincerely to reciprocate it. On the occasion of another personal meeting, if you will be so good, I hope that you will learn, with some satisfaction, in what sense I give you this assurance. I chiefly remember with the greatest pleasure that you expressed to me the wish that perhaps the first performance of my latest work, 'Tristan and Isolde,' might be entrusted to you. I have so agreeable a recollection of this wish, that I can only regret not being able to gratify it immediately. Unfortunately, just at the time when we met I was so grievously interrupted in this very work, that only now again, for the first time, can I cherish the hope of getting into the proper mood for continuing and completing it. Consequently this opus is not one as to the time of whose coming to the light I can decide anything definite—which is in every respect unpleasant for me.

The friendly wish you showed to occupy yourself with me once more soon, emboldens me, however, to approach you with regard to the granting of a very big request on my part. My 'Rienzi' has again been given in Dresden with great success, and since I now no longer have any special reason for keeping back this effective work of my youth, I have been inviting the theatres that are friendly to me to take up this opera as quickly as possible; in so doing I am moved by the firm conviction that I am recommending to them a very good and remunerative theatrical work. Almost all whom I have approached have fallen in with my wishes. Would you therefore think it too bold of me if I were to request you also to get this score (which you have only to ask for, in my name, of Chordirektor Wilhelm Fischer, of Dresden) without much hesitation and delay, and to see what you can do with this wild creature of my youth, now tamed, for my consolation and benefit, while I am finishing 'Tristan'?

I beg you not to take this amiss. But in any case I owe you very great thanks, and if you are not angry with me on account of this request, I shall take this as a particularly good sign.

In any case I may probably hope to receive soon from you a friendly reply; console me also with the assurance that you have forgiven me, and accept in return the attestation of the sincerest devotion and esteem of

Your most indebted

RICHARD WAGNER.\*

Lachner at once got the score of 'Rienzi' from Fischer, and wrote to Wagner (October 13) expressing his pleasure at the prospect of an early production of the opera. 'In spite, however, of his sincere endeavours,' says Röckl, "'Rienzi'"

\* Röckl, p. 12.

† The reader will remember that the Wesendonck catastrophe was just then drawing to a head.

‡ In the light of Wagner's own account of the affair in 'Mein Leben' we can only regard this as a piece of fiction.

\* Röckl, pp. 17, ff.

was not put into rehearsal. The reading committee felt the subject to be inadmissible on religious grounds.\*

In July, 1860, von Frays had the idea of giving the 'Flying Dutchman,' and wrote to Wagner on the matter. Wagner thought that Lachner had been the moving spirit in this, and thanked him warmly in a hitherto unpublished letter of August 20, 1860.\* But again Wagner's ill-luck intervened. Von Frays had to resign the Intendanship on account of illness, and his successor abandoned the 'Flying Dutchman' project by reason of the expense of the new inscenation.

The reader is now in a position to estimate the true value of Wagner's disparaging references to Lachner in 'Mein Leben.' He seems to have started out with a prejudice against him that nothing could alter. Lachner was admittedly by temperament and training, and both as conductor and composer, in the opposite camp to Wagner. This, however, only entitles him to the more commendation for the pains he took to establish Wagner in Munich, and for the care he expended upon the performances.† Wagner nurses his imaginary grievance against the man, persists in believing that he is prejudicing Munich against him, insults him and denies him his door in Zürich; and then, when he has need of him, writes to him in the friendliest and most flattering way. Finally, when he writes his memoirs, he forgets all that Lachner had, on his own admission, done for him, forgets his own letters of thanks, and refers to him throughout in a tone of scarcely-veiled contempt and dislike. What conclusion can we come to except that it would be imprudent of us to accept, without corroborative evidence, Wagner's disparaging opinion of anyone he detested? No doubt he found Lachner in his way when, under cover of King Ludwig's favour, he was trying to transform the musical life of Munich. But even if Lachner *did* intrigue against him then, as the Wagnerians always hold, he was simply acting in self-defence; and in any case Wagner, when he came to write his autobiography, should not have passed over Lachner's earlier services to him without a word, and still less have given the unsuspecting reader the impression that Lachner's opposition to him began several years before it actually did. Once more we feel that had Wagner only postponed the writing of 'Mein Leben' for a few years, till he had quite got over the bitterness of his Munich failure, the book would have been both pleasanter in tone and more reliable in fact.

\* Röckl, pp. 21, ff.

† It is even doubtful whether his conducting was as detrimental to the operas as Wagner seems to have thought. The historical records show that both 'Tannhäuser' and 'Lohengrin' were very well received under his baton. Liszt heard a performance of 'Tannhäuser' under Lachner at Munich in 1856, and writes thus to Wagner under date December 12 of that year: 'Lachner had certainly rehearsed the score with the utmost precision and care, for which we can only thank and praise him.' He doubts whether Lachner understood the *drama* as Wagner understood it; but granting that, the trouble that Lachner had evidently taken to do justice to the music is all the more creditable to him.

## NEW ORATORIO BY DR. SAINT-SAËNS 'THE PROMISED LAND.'

At an age when—if they live so long—most musicians are seeking for retirement and rest, Saint-Saëns, the most versatile and scholarly of the musicians of our time, is seeking new worlds to conquer. Not that the field of oratorio is altogether fresh to him, for among his numerous works we find an 'Oratorio de Noël' (Op. 12), the Psalm, 'Coeli enarrant' (Op. 42), and the cantata or oratorio, or Biblical opera (for so it is variously styled), 'Le Déluge' (Op. 45); to which might not unfairly be added the scriptural opera, 'Samson et Dalila,' which was long given in this country as an oratorio, until somebody at last realised that no great harm could accrue from giving it in accordance with the composer's original intention. So now it has been made a stock piece at Covent Garden, and 'nobody seems one penny the worse.'

To write an English oratorio to a text arranged from the English Bible, and intended for production before an English audience, was, however, a new departure. Saint-Saëns has for many years been a familiar and popular figure in this country, where he has appeared as composer, pianist, and organist, and our appreciation of him as a musician was testified when, in 1893, he was dubbed a Doctor of Music at Cambridge, as well as in the commemorative jubilee performances in London this spring, in which he was the leading figure. So there was something appropriate in his composing 'The Promised Land,' dedicating it to Queen Alexandra, and conferring upon Gloucester the distinction of producing it. The score of the oratorio has just been published by Messrs. Novello in their well-known 'Octavo Edition,' on the strength of which a brief description of the work may be attempted.

The text, which has been arranged by Mr. Hermann Klein, is exclusively scriptural, being compiled from the Books of Numbers and Deuteronomy, and the Psalms. The subject is of course akin to that dealt with in famous works by Handel and Rossini, but the relationship is purely superficial. The oratorio is not a long one—the vocal score consists of 106 pages—but it is divided into three parts. In the first is presented to us the character of Moses, the 'very meek' man appointed to lead the chosen people out of the land of Egypt, and the 'action'—if so it may be styled—begins in the desert of Zin, where the congregation complain bitterly of the lack of water. Moses and Aaron are directed to 'speak to' the rock to bring forth water, and Moses in his anger speaks 'unadvisedly' to his rebellious followers, and smites the rock, thus incurring the wrath of the Lord—because, as we are given to understand, he showed a lack of complete faith in not following the letter of the command, and also, perhaps, because he 'spake unadvisedly' in addressing the people.

In the second part of the oratorio the real reason for God's displeasure is plainly stated to be the lack of belief which underlay the conduct of

Moses  
decla  
This  
humil  
deate  
Song  
of Isra  
Hear,  
In  
Abarin  
er,  
Hear  
from o  
'very  
the fac  
trust i  
Whose  
Moses,  
the la  
leader,  
chorus  
Israelit  
Who w  
Promis  
In so  
whethe  
the tra  
people.  
attempt  
but ha  
drama,  
into the  
behind  
arrangi  
division  
so forth  
ments o  
style of  
time cr  
must of  
matter  
Societie  
which g  
usually  
are well  
punta  
One oth  
partly f  
from on  
music is  
Saint-Sa  
tendency  
so depic  
if we fin  
leading  
may brin  
do not so  
transfe  
One i  
of the P  
piece, co  
short, en

Ex.

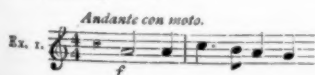


Moses and Aaron, and their punishment is declared: they shall not enter the Promised Land. This sentence they receive in contrition and humility, and Moses, warned of his approaching death, is inspired with what is known as 'The Song of Moses,' which he teaches to the children of Israel: 'Give ear, O ye heavens, and I will speak: Hear, O earth, the words of my mouth,' &c.

In the concluding part Moses ascends Mount Abarim, whence he beholds the land he may not enter, and where he is 'gathered unto his people.' He accepts his lot in the spirit to be expected from one who, as we have already been told, was 'very meek, above all the men which were upon the face of the earth,' and gives expression to his trust in the wisdom and mercy of the Lord, to Whose keeping he commits his flock. The death of Moses, his burial in some remote valley of Moab, and the lamentation of the People of Israel over their leader, are narrated, and the oratorio ends with a chorus eulogising Moses, and calling upon the Israelites to devote themselves to the Lord, Who will bring them over Jordan to possess the Promised Land.

In setting this to music, Saint-Saëns would seem, whether consciously or not, to have borne in mind the traditions of oratorio which are dear to English people. Save in the broadest sense he has not attempted to make a connected drama of his work, but has regarded it as a mixture of narrative, drama, and reflections, the one merging insensibly into the other. And he has to some degree gone behind modern, or, at least, recent usage, in arranging his music into more or less distinct divisions of choruses, quartets, airs, recitatives, and so forth: not, of course, in the water-tight compartments of Handel's time, but in the more connected style of Spohr and later composers. At this time criticism, whether favourable or otherwise, must of course be strictly avoided, but it is a mere matter of description to point out that choral Societies will in all probability welcome a work which gives the choir greater prominence than is usually the case nowadays, for many of the choruses are well-developed examples of the old contrapuntal type that, for this purpose, is hard to beat. One other assertion may be made with safety—partly from a reading of the vocal score, partly from one's knowledge of the composer—that the music is throughout practicable and effective. As Saint-Saëns has been at some pains to abjure the tendency to Wagnerism which patriotic Frenchmen so deplored in his earlier works, it is not surprising if we find hardly any trace of a systematic use of leading themes. Possibly a closer acquaintance may bring to light other examples, but so far there do not seem to be many cases in which a subject is transferred from one movement to another.

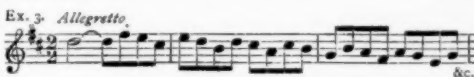
One instance of this occurs in the first two bars of the Prelude, a well-developed and independent piece, covering nine pages of the score. It is this short, emphatic phrase:



which we shall meet again, in slightly varied form, as the opening line of a chorale sung by the Israelites on the death of Moses. In this place it initiates a dignified introductory movement of twenty-five bars, which leads to the fugal treatment of a chromatic subject that recalls an episode in the introduction to 'Samson et Dalila,' where a similar orchestral figure accompanies the chorus. Here it assumes this form:

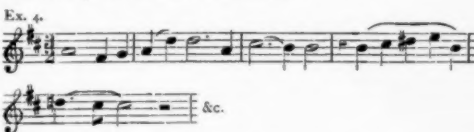


As it is developed, the effect is enhanced by a semiquaver figure of accompaniment, and a gradual climax leads to an impressive culmination, in which the opening phrase already quoted (No. 1) reappears. Then the character of the music changes; the tempo is quickened to Allegretto, and we have a passage based on a figure which must be quoted, since its use later on suggests that it is meant to connote the land 'flowing with milk and honey':



It may therefore be convenient to refer to it hereafter as the 'Promised Land' figure.

It brings in its course an alteration of the measure from  $\frac{3}{2}$  to  $\frac{3}{4}$ , and presently some new melodic phrases are introduced:



and lead to the concluding section of the Prelude, beginning thus:

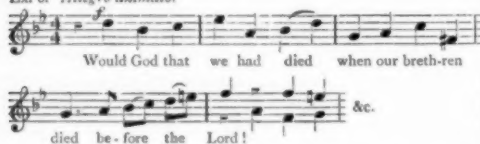


In the continuation of this the Prelude soon comes to a tranquil ending.

A considerable proportion of the choruses in the oratorio are for a double choir (each choir of four voices), and the opening one, 'Now the man Moses was very meek,' is after this pattern. The two choirs are at first used responsively, and without accompaniment, save an occasional chord from the organ, and when the orchestra enters it introduces (at the words, 'And will bring them unto a land') the figure of accompaniment which we recognize as the 'Promised Land' theme (No. 3). Its gracious character is now explained by its association with the familiar words,

'flowing with milk and honey,' upon which the composer dwells until, breaking off suddenly, the tenor soloist, in a recitative, tells how the people rebelled against their leaders. Their complaint is embodied in a dramatic four-part chorus, based on a theme treated in imitation, the sopranos leading off:

Ex. 6. *Allegro animato.*



This is developed with great energy, and towards the close is combined with a chromatic phrase, and is heard in inversion. The excitement abates, and after a few bars for the orchestra, based on the original theme, the chorus ends in a mood of quiet despair. Then the tenor takes up the narrative again, which is this time shared by the contralto, and their recitative brings us to the first appearance of Moses, whose speech to the people is heralded by two weighty phrases terminating in cadenza-like passages for the cor anglais and the clarinet respectively. His opening words are set as recitative, after which the music of his solo assumes a more formal guise, though his phrases are still somewhat declamatory in character. After his momentary outburst, a quieter vein sets in:

Ex. 7. *Allegretto, dolce.*



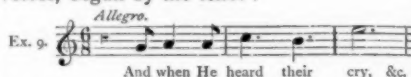
and this, notwithstanding one rather strenuous passage, remains the mood of this short solo, which in its general character recalls the Mendelssohnian 'Arioso.'

The tenor recitative, telling how Moses struck the rock, is accompanied by chromatic passages depicting the gushing forth of the water, and these continue whilst the double choir take up the story in short responsive phrases. The concluding section of the first part is by way of reflection on the story, so far as it has been unfolded, and takes the form of an extended trio (soprano, contralto, and tenor) and double choir. The contralto begins with broad lyrical phrases, to a repeated figure of accompaniment, which give way to a more abrupt dramatic style at the words, 'Behold, he smote the rock!' This is illustrated in the orchestra by a graphic figure for the trombones:



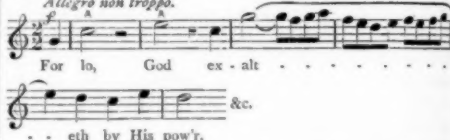
of which considerable use is made both now and later on, when reference is made to the act of Moses in striking, instead of speaking to, the rock. In this sense, indeed, it almost rises to the importance of a leading motive.

The choir take up the words referred to in similar detached phrases, and develop the idea at some length. Then the soprano soloist, followed by the tenor, enter, their phrases being echoed by the choir in the same fashion, and this is succeeded by a short ensemble for the three voices, begun by the tenor:



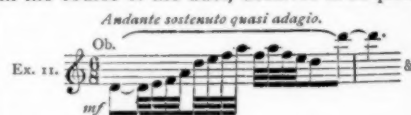
A new section is opened by the soprano soloist with a phrase which reminds us of the affinity with the 18th-century composers that Saint-Saëns now and again betrays in his music:

Ex. 10. *Allegro non troppo.*

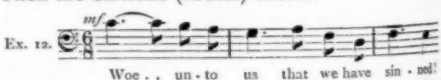


As before, the soloists' words and musical phrases are echoed by the double choir, and a grave figure of accompaniment assists in the climax now worked up, leading to the vigorous responsive chorus, *Molto allegro*, which ends Part I.

The twelve introductory bars for orchestra, with which the Second Part begins, are based upon the phrase with which the Prelude opened (No. 1). A short contralto recitative, accompanied by the organ, tells of the punishment of Moses and Aaron for their unbelief, and leads to a duet (tenor and baritone) for these two protagonists in the drama. An introduction of nine bars is based on a fanciful figure given out by the oboe, which, as it recurs in the course of the duet, deserves to be quoted:



Then the baritone (Moses) enters:



A quickening of the time, and a flowing semi-quaver accompaniment, mark the words 'Turn to us again, O Lord,' and are continued during a section which modulates into E minor, after which the original key and subjects are resumed.

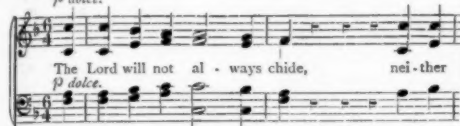
Next comes a quartet for the four solo voices, 'Who knoweth the power of Thine anger?' Character is given to it by an insistent figure of accompaniment, which is almost continuous throughout the movement:



Here will be noted in the bass an insistent recurrence of the trombone figure already pointed out (No. 8). The above quotation (No. 13) is the first bar of the introduction, which soon modulates into F minor, the main key of the quartet, the lines of which are not so complex as to need any guide for their appreciation.

We now have an important double chorus *a cappella*—that is, unaccompanied—an interesting specimen of the composer's skill in contrapuntal vocal writing. The choirs are used in many ways, chiefly in responsive phrases, of which the first may be quoted :

Ex. 14.  
CHORUS I. *Allegretto.*  
*p dolce.*



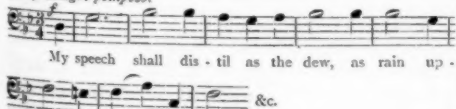
CHORUS II.



A second section is in the key of B flat, in  $\frac{4}{4}$  measure, and in rather quicker time: *Allegro non troppo*, semiquaver divisions enlivening the effect; the chorus ends with a resumption of the style of the former section: 'Give thanks, then, unto the Lord.'

In a recitative accompanied by a continuous semiquaver figure, the contralto soloist tells how Moses, before his death, is bidden to write down a song, and teach it to the children of Israel. 'The Song of Moses,' as it is styled, is then (after a short introductory declamatory passage, interspersed with arpeggios for the harps) sung by the baritone soloist, the choir repeating each section in turn after him, and finally singing the whole of the song without his prompting. The opening phrase will suffice to indicate the character of this melody, which has the swing of a folk-song together with some measure of Semitic character :

Ex. 15. *Allegro pomposo.*

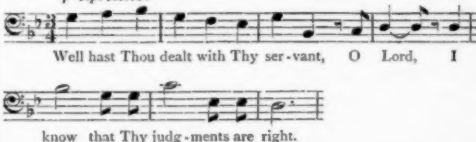


on the ten - der herb,

It is accompanied throughout by running crotchets.

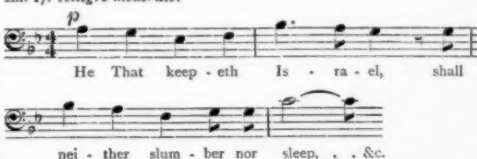
Without further preface than a chord, the tenor soloist begins the Third Part with a recitative, accompanied by the organ. Then the contralto follows, and we are told how Moses ascends the mount from which he regards the Promised Land that he himself may not tread, and at the words 'The Lord shewed him all the land,' we shall recognise the reappearance in the orchestra of the 'Promised Land' figure (No. 3). The soloist's words are echoed by the choir, and after another short solo for the tenor, we have the last words of Moses, submitting himself to God's judgment; a solo opening thus :

Ex. 16. *Andantino.*  
*p espressivo.*



As he 'lifts up his eyes unto the hills' there is a recurrence of the 'Promised Land' figure (No. 3) in the accompaniment. Then there is a change to *Allegro non troppo*,  $\frac{3}{4}$ , and the solo ends in a mood of restful confidence with a concluding *Allegro moderato* :

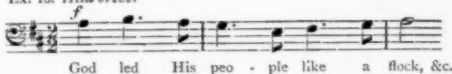
Ex. 17. *Allegro moderato.*



In a solemn recitative, intoned on three descending semitones, the tenor tells of Moses's death, and to an insistent, dirge-like, one-bar phrase in the orchestra, of the mourning of the Israelites, whose lamentations are expressed in a short unaccompanied chorale, based on the opening theme of the Prelude (No. 1).


Then we come to the final movement, in which both quartet and choir are concerned. It opens with a long pedal, first on G, the subdominant of the key in which the Finale is cast, on which the voices of the quartet build up a sort of exordium. Then the pedal note changes to the dominant, and the double choir enters with a phrase treated imitatively :

Ex. 18. *Alla breve.*





The same rhythm continues throughout some responsive phrases for the two choirs, which lead to the main section of the Finale, which in its first phrases is treated antiphonally, the second choir singing to solid harmonies 'And now O Israel, what requireth the Lord of thee?' to which the first choir responds, 'To fear the Lord thy God, to walk in all His ways,' and so on. Here, by the way, we shall notice in the orchestra the chromatic theme of the fugue in the Prelude (No. 2)

As the music grows in animation, we have a more imitative style of counterpoint in the voice-parts, as with this phrase, started by the basses :

Ex. 19.  &c.  
So shalt thou pass o-ver Jor-dan,

And, again, in another episode :

Ex. 20. (Tenor part only.)   
For the Lord hath blest and made thee as the  
  
stars . . of hea-ven

The voices of the solo quartet appear again in sustained phrases that are contrasted with the emphatic chords sung by the choir (now concentrated into one four-part body), and the oratorio ends in a spirit of brilliant jubilation.

HERBERT THOMPSON.

## MORE HARMONIES OF SCRIBINE.

(Continued from page 443.)

By G. H. CLUTSAM.

This preliminary statement of a curious effect, which Scriabine afterwards persists in with unvarying deliberation, becomes an essential in his harmonic methods throughout each of the Sonatas under discussion, and is exemplified to the extreme in the seventh. When we perceive how foreign are all these combinations of sound to anything that has previously been attempted in experiments with harmony, based functionally as they are on a chord that is recognised by all theorists—the dominant thirteenth—we realise that the perception of the ear has not by any means yet been tested to the full even in its complete realisation of the possibilities of every-day chords.

What Debussy did with the dominant major ninth, using a flattened and sharpened fifth in conjunction, so Scriabine does with its natural extension, the thirteenth with flattened fifth and ninth. Actually the test on the ear is the proper appreciation of the chord in inversion. Debussy's ninth submits to inversion in any shape or form without making any call on the ear beyond its digestion as an entity. With Scriabine's thirteenth every varied position of its contents arouses the impression that any logical analysis is easily to be defied.

An explanation of Ex. 17 (in the previous article), where the thirteenth appears entirely to have gone astray, can be referred to the consideration of the seventh Sonata, which is a complete exposition of one chord, without the aid of passing notes, suspensions, anticipations, or any of the customary variations that enable us to give the ordinary chords at our disposal such a wealth of effective treatment, and in its nature is primitive and

fundamental. The four opening bars are a complete revelation of the entire harmonic content :


Ex. 18. *Allegro.*  *Ped.*

 *CPES.* *f* *\* Ped.*

 *M.G.*

*mystérieusement sonore.*  *\* Ped.*

Here we have two thirteenths in the form indicated above, with the roots C and A<sup>2</sup> forming a stable foundation :

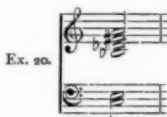
Ex. 19. 

The final chord of the second bar is curious. It is the one attempt, with the C<sup>2</sup> in the fourth bar (similarly repeated in the course of the work), to suggest the addition of the missing constituent of the combination, the eleventh; and in its tentative use Scriabine hints, as I have previously suggested, at some future adoption of its weird possibilities. Compare also the three notes of Ex. 18, on which rests the chord in the fourth bar, with the basis of Ex. 17. This distribution of the root, flattened fifth, and minor ninth is a feature prominent throughout the work.

It will also be noticeable that in the matter of notation Scriabine invariably treats the flattened fifth as an augmented fourth, but if we accept this interval there is a hopelessness in any theoretical explanation that scarcely justifies his preference.



His consistency in this direction also renders it somewhat difficult to read his music with facility, especially as these augmented fourths are constantly recurring as bases of his chord structure. One of the principal forms of his distribution of the thirteenth in the seventh Sonata is the following, taking the root as C :



and a simple form of its use in sequence appears early in the work :



and further :



Here and throughout it will be noticed, curiously enough, considering its innate respectability, it is the thirteenth itself that provides the pungent element of discord, although it can take on considerable vitality and suggestiveness when treated in the manner that immediately follows the preceding example. Following a method of procedure that is frequent in the work, the root C is suddenly transferred to its flattened dominant, or, as Scriabine has it, the F $\sharp$  :



Such a passage assumes in its character the existence of a major tonic chord. Indeed, it may have been remarked by the hyper-analytically disposed, that Scriabine's chord holds in its contents a major and two minor triads. In Ex. 20, for instance, we find :



and full play of these constituents is allowed in passages similar to the following :



or :



In the principal melodic phrase of the Sonata, representing in all its aspects a second subject, the general aural disturbance is much reduced by the elimination of the sheerly discordant (as we understand it) constituents of the chord :

Ex. 27.

*Avec une éléante volupté.*



Here we have in a clear and common form some interplay between the minor and major ninth on the root G $\sharp$  (Ex. 28), and the surprise in the last bar of an inversion of a perfect thirteenth with the *major* fifth, in its simplest distribution, that is without the eleventh. A variation or, rather, elaboration of this second subject (Ex. 27) a note lower is practically a complete exemplification in its happiest dispensation of Scriabine's contribution to the colour-scheme of music :





An addition to the composer's ordinary material, after all, is the utmost that can be claimed for Scriabine's innovation. As a matter of fact, if all the curious combinations of sound giving these sonatas a special and individual significance were reduced to their lowest common denominator (not by any means a difficult task), the musical spirit that evolved them would be shorn considerably of its distinction, and we would easily be enabled to gauge the depth of its importance.

Music has arrived at a stage of development when working creative artists only attain some sort of recognition when they are most successful in concealing the tools of their workshop. Historical achievements provide no criteria for a healthy emulation, or even a healthy emotional appreciation. They are too well understood. To the inquiring, highly-strung, young, present-day minds, the splendid past, in the matter of fragrance, suggests nothing better than a beautiful bouquet of wax flowers, carefully cherished under glass. They are probably wrong, but the environment of their age assists the illusion, and all appeals to a sense of artistic proportion fall on unheeding ears.

When the wealth of harmonic innovations introduced by experimenters of the type of Scriabine and many of the wonderful workers in the field of musical development that have preceded him during the last decade or two are assimilated in a perfect whole, the musical genius we are all waiting for will make his appearance. But in anticipating the arrival of the man who will necessarily forget his medium for his matter, it is reasonable to pay due recognition to those pioneers who are busy clearing the path, even if their exhausting efforts are only confined to one little and particular corner of the way.

A novel choral festival will be held at the Crystal Palace on August 30. A National Brotherhood Fête, organized by the London Federation of Brotherhoods and kindred Societies, includes a concert to be given by a male-voice choir, numbering several thousands, and there will be choral and band competitions.

## Occasional Notes.

It is gratifying to know that certain Continental composers have no monopoly in the manufacture of weird and unconventional harmonies. We have our Cyril Scott, who can hold his own in this field against the world. The most striking examples of his peculiar talent that we have come across lately are to be found in his 'Old songs in new guise' (Elkin & Co.). Here we have a tune we used to like, namely, 'Drink to me only with thine eyes,' and there is no mistake about the new guise. The setting, so far as the tuner concerned, is in the key of A flat, but we evade stating the key of the accompaniment. See how the great Scott paints the lily!



The G flat is used presumably because it would be too, too harsh to have the correct A flat in the melody against the A natural in the accompaniment. Yet it might have been possible to condescend to retain the A flat and alter the accompaniment. We timidly suggest that the A natural in the bass at \* may be a misprint for A flat. We are not sure that we have selected the most moving bars as examples. Another, and perhaps more striking example of the composer's treatment is that to which the ancient round, 'Summer is acumen in' (we quote as printed) is subjected. See how the 20th century improves on the 13th!



Is this the limit?

A Choral Festival, held on July 3 in the romantically situated Harlech Castle, North Wales, deserves special notice because it goes far to redeem the character of Welsh choralists who are supposed by some persons only to take interest in competing for large money-prizes, and do not seize the true educational spirit of the competitive idea. There is that ignoble side of Eisteddfodau, but it is not nearly so prevalent in Wales as some hasty generalisations would induce us to believe. At the Festival referred to there were over 2,000 singers, and there were no competitions and no prizes. The morning and afternoon sessions were devoted to combined singing of Welsh hymn-tunes and anthems, and individual choirs came forward and each sang part-songs and choruses. The evening concert consisted of a performance of one of the best of Welsh sacred cantatas, 'Gweddi Habacuc' (Habakkuk's prayer), by J. Ambrose Lloyd—father of Mr. C. Francis Lloyd, of Newcastle, who scored the work for orchestra—followed by Parts 1 and 2 of Haydn's 'Creation.' An efficient orchestra was provided, and the soloists were Miss Sybil Vane, Mr. Cynlais Gibbs, and Mr. Richard Evans. The place was packed, and the singing was thrilling. The choir was a great instrument entirely under control of the conductor, Mr. Harry Evans. All this was accomplished without a combined rehearsal. There had been months of hard preparatory work, and the singers knew the music thoroughly and revelled in the performance. All the singers paid their own expenses and, as we have said, there was no prospect of monetary reward. Floreat Cambria!

In connection with the first performance of 'The Promised Land,' the new oratorio by Saint-Saëns, at the forthcoming Gloucester Festival, it will be of interest to state, on the authority of Dr. A. Herbert Brewer, that this will be the first occasion on which an important novelty from the pen of a foreign composer has ever been produced at one of the Festivals of the Three Choirs during the whole 190 years of their existence. We can only say that it is high time such a record was broken, and congratulate the Gloucester Stewards accordingly upon breaking it with so much éclat. The work itself, which is just published in vocal score by Messrs. Novello & Co., boasts other records. It is the first oratorio on classical lines that Dr. Camille Saint-Saëns has written during his long and distinguished career—for his early Biblical drama 'Le Déluge' was more in the nature of incidental music to a stage play than pure oratorio; and it is also the first work that he has composed as the direct setting of an English text.

It is evident from what may be called the earlier history of 'The Promised Land' that the subject of Moses has always had a peculiar fascination for Dr. Saint-Saëns. More than thirty years ago he asked his present librettist, Mr. Hermann Klein, to arrange the Biblical text for an oratorio to be called 'The Death of Moses,' to occupy an entire concert programme. This was done, and the composer was on the point of setting it to music when he learned that Rubinstein was bringing out an opera on the same subject. He forthwith abandoned the idea, and no more was thought of it until last summer. Mr. Klein then showed him an abbreviated version of the Mosaic narrative, dealing more especially with the incidents that led to the great Hebrew leader being denied permission to enter the Promised Land. This the French master at once accepted, despite his previous decision not to undertake the writing of another important work at his advanced age. He completed it (orchestration and all) in less than six months from

the time it was begun, and is now looking forward with the utmost eagerness to the pleasure of conducting it in September at the Gloucester Festival.

Lovers of Thomas Hardy will regret to learn that an interesting character has passed away in the person of Harry Bailey, one of the typical Wessex folk who bulk so largely in Hardy's novels. He formed one of a group of Dorset fiddlers and figured in many of Hardy's works. He died at the age of seventy-seven in Whetstone's Almshouse, Dorset. This event reminds us that Hardy has always taken an interest in the music and dance of the country-side. There is 'Shepherd Fennel's dance' in 'Wessex tales,' and doubtless many remember the description of the village curate who sol-faed 'Onward, Christian soldiers.'

The Queen's Hall Promenade Concerts, given by the Queen's Hall Orchestra, under Sir Henry Wood, begin on August 16 and take place on every week-day evening until October 25. The general plan differs in no way from that of previous years. Mondays will be Wagner nights; Wednesday programmes will contain symphonies other than Beethoven's; Fridays will be Bach-Mozart-Beethoven nights; Beethoven's Symphonies will be given in order, the choral portion of the ninth being omitted and the C minor being repeated on the last Friday; Tuesdays, Thursdays and Saturdays will be 'popular' nights. Fifty-four vocalists and thirty-three solo instrumentalists have been engaged.

To estimate the comparative interest of the season's programme one turns to the works that are new to London, which are as follows:

* 'Shepherd's Hey,' arranged for orchestra	Percy Grainger
Fantasia on two popular Angevin Airs	Lekeu
† Tone-poems, 'Twilight of the year' and 'Paradise Birds'	Cyril Scott
Pianoforte Concerto in F minor	Glazounov
Suite, 'The Wasps'	Vaughan-Williams
Suite, 'L'oiseau de feu'	Stravinsky
Suite, 'Siciliana'	Marinuzzi
* Variations on a Chinese theme	Eugene Goossens, junr.
† Prelude, 'The King's threshold'	Thomas F. Dunhill
Preludes to Acts 4 and 5 of 'Othello'	Harry A. Knyser
Suite, 'Le bal de Beatrice d'Este'	Reynaldo Hahn
† Sketch for orchestra, 'Tamineh'	Blair Fairchild
† Iberia	Debussy
† Two orchestral sketches, 'Pensive twilight' and 'The dance of the wild Iravel'	Arnold Bax
Valse nobles et sentimentales	Ravel
† Violoncello concerto	Derlay
Introduction and dance from 'King Harlequin'	G. H. Clutsam
Overture, 'Dr. Merryheart'	Haverall Brian
Aria from 'The sunken bell'	Zoellner
† Andante for wind instruments by Mozart, arranged by Percy Pitt	
Suite for orchestra	Dohnányi
† Idyll	Eric Coates
Hymn to the rising sun	Richard Mandl
† Balla for strings	Percy Pitt
Ballade for pianoforte and orchestra	Fauré

\* Conducted by the Composer. † First performance.

It is also announced that an Aria, 'Hört doch der saften Flöten Chor,' for soprano, with obbligato of three flutes, from Bach's Birthday Cantata of August 3, will be given for the first time in England. In respect of unfamiliar music, it will be seen that the season is to be exceptionally fruitful.

British music occupies practically one-eighth of the season's programme. Apart from the production of new works, its principal contributions to these concerts

are performances of Dr. Ethel Smyth's Overture to 'The Wreckers' on August 21, Mr. Julius Harrison's Variations on 'Down among the dead men' on August 28, Mr. Frank Bridge's Suite 'The Sea' on September 23, Mr. Ernest Austin's Variations on 'The Vicar of Bray' on October 9—these conducted by their composers—Mr. Hamilton Harty's 'Comedy-Overture,' Elgar's 'Enigma Variations' and first 'Wand of Youth' Suite, and frequent performances of Balfour Gardiner's 'Shepherd Fennel's dance' and works by Percy Grainger.

Tchaikovsky's 'Pathetic' Symphony is to be done once, and his fourth and fifth Symphonies not at all! Other interesting omissions are Brahms's third Symphony—the first, second, and fourth are included—Mozart's 'Jupiter' Symphony and Schubert's 'Unfinished.' Strauss is represented by 'Don Juan,' 'Tod und Verklärung,' 'Till Eulenspiegel' (twice), 'Don Quixote' (twice), 'Ein Heldenleben,' 'Sinfonia Domestica,' the closing scene from 'Salomé,' and excerpts from 'Feuersnot' and 'Der Rosenkavalier.' On October 3 will be heard Sir Henry Wood's arrangement of Vitali's famous Chaconne for violin as an orchestral piece. The most popular composer is, of course, Wagner, with his ten special programmes. His name occurs one hundred and sixteen times. Others of the world's leading composers are drawn upon as follows: Beethoven, forty-one performances; Bach and Tchaikovsky, twenty-four; Saint-Saëns, twenty; Dvorák, seventeen; Mozart, Mendelssohn, and Brahms, sixteen; Liszt and Strauss, twelve; Weber and Berlioz, eleven; Handel, Schubert, Grieg, and Elgar, ten. The prices of season tickets are as before: one guinea for the promenade, three guineas for the balcony, four-and-a-half and five guineas for the grand circle.

### 'THE GIRL I LEFT BEHIND ME': THE ENGLISH POINT OF VIEW.

BY FRANK KIDSON.

In an article contributed by Dr. Grattan Flood to the May number of the *Musical Times*, strangely enough entitled 'Fresh lights on Old English Airs,' seeing the purport of it is to show that the air dealt with is *not* English, my published remarks upon the song and tune 'The girl I left behind me' are quoted and misquoted.

In justice to myself I must first clear the ground by repudiating statements which the article attributes to me. For example, neither in Grove's Dictionary nor elsewhere do I say that 'the earliest appearance in print of the tune under the title "Brighton Camp" is in *The Gentleman's Amusement*, circa 1810,' nor do I 'add' that 'the earliest printed version of "The girl I left behind me" is in a MS. book circa 1815.' I certainly do disclaim the Irish bull that makes the earliest printed version appear in a manuscript book! My *real* words which the article so unjustly misquotes are these: 'Original printed copies of the air appear under the title "Brighton Camp," and these not before the early years of the 19th century. One occurs in *The Gentleman's Amusement*, Book III., an oblong volume published by J. Balls, London, about 1810. In a manuscript circa 1815 in the writer's library, the air, without words, bears the better known name. The earliest copy of the words known to the writer is in a manuscript collection of songs bearing the date 1797 and apparently written down

about that year' ('English Songs of the Georgian Period,' p. 339). In Grove's Dictionary (vol. v., p. 642) I say: 'The tune cannot be traced back to a printed copy earlier than the end of the 18th century, but there seems every likelihood that it has been traditionally current as a military marching air. Chappell, in "Popular Music," refers to a manuscript copy formerly in possession of Dr. Rimbault, in date about 1770; he fixes the date of the song as about 1758. The earliest copy of the words the present writer has seen is in his own library in a manuscript collection dated 1797 and undoubtedly written in that or a previous year . . . Under the title "Brighton Camp," the tune is found in *The Gentleman's Amusement*, circa 1810, and elsewhere, and under "The girl I left behind me" in a MS. music book in the writer's possession, circa 1815.' It will be noticed by these extracts that I do not fix the 'earliest appearance' at any date, neither do I 'of course' 'endeavour to uphold Chappell's view' beyond that I, with Chappell, who has a great many able judges on his side, fail to see any Irish characteristics in the melody.

I submit that the article by Dr. Grattan Flood has let in no further 'light' on the subject, and that the whole question rests where it did. It was Mr. W. J. Lawrence who, in the *Musical Antiquary* of October, 1911, first made public the fact that the song and tune as 'The girl I left behind me,' appeared in *Exshaw's Magazine* for September, 1794. Although Dr. Grattan Flood says that its appearance in a Dublin magazine 'points more definitely to an Irish origin than anything yet discovered, and corroborates the Irish ascription,' yet on examination of the list that Mr. W. J. Lawrence gives of the musical contents of *Exshaw's Magazine* from 1743 to 1794, it will be seen that, with a very few exceptions, the whole are merely reprints of current English songs sung at the Public Gardens and elsewhere. Also it is a fact that of the fifteen musical items which are used in the *Magazine* for 1794, besides a few dances, chiefly Scottish, the rest are songs by Dibdin, one by Shield, 'Richer's hornpipe,' and 'The girl I left behind me.'

Dr. Grattan Flood makes one statement which may be remarked upon: 'The fact is that the tune was known in Ireland in 1780 under the Irish name of "An Spailpin Fanach," and it has all the well-known characteristics of an Irish air. Furthermore, the English song of "The girl I left behind me" was of Irish provenance and written by an Irishman about the year 1792, or perhaps earlier.'

It will strike any reader that herein lies the crux of the matter. Dr. Grattan Flood occupies a whole page of the *Musical Times* in discussing side-issues instead of at once producing documentary proof of this sweeping assertion, which is valueless unless supported by such evidence. If the words were 'written by an Irishman,' who was the Irishman? And if the tune to Irish words was current in Ireland in 1780, what proof can Dr. Grattan Flood furnish of this? Until both these questions are answered, with satisfactory proof adduced, the whole thing remains as before. I may add that the mere fact of a different tune appearing in Cahusac's dances for 1794, under the title 'Brighton Camp,' has little or no bearing upon the matter. It indicates either that a country dance tune has been named after the Camp and independently of the song, or that its title has been given in error. It is a fact that in the same publisher's 'The Modern Harp and English Guitar Preceptor,' which was certainly issued in 1801 or 1802, the tune 'Brighton Camp' is present, and this in the well-known version, 'The girl I left behind me,' while a specimen of Cahusac's misnaming is also existent in the fact that the popular 'Rising of the lark' is given



the title 'Nos Galen,' thus confusing two well-known Welsh airs. The version of 'Brighton Camp,' as given here by Cahusac, is exactly the same as that which appears some years later in *The Gentleman's Amusement*, and which is reproduced by me in 'Songs of the Georgian Period.' Its curious variation from the commonly known version of 'The girl I left behind me' is noteworthy, and as a 'fresh light' it is here subjoined :

'BRIGHTON CAMP.'

From Cahusac's 'Modern Harp and English Guitar Preceptor, circa 1801-02.)



MADAME YVETTE GUILBERT:  
IMPRESSIONS AND OPINIONS.

BY GERALD CUMBERLAND.

Economy in art is the last lesson to be learned by even our greatest singers. They waste their powers in every direction: in effort, gesture, expression, tone, and dramatic force, they make poor bargains, giving a great deal for a very small return. One constantly hears huge vocal organs being used with a reckless prodigality that is amazing; they make so much noise, indeed, that one cannot hear what they say. 'Big voice, little brain,' is a saying that is true uncomfortably often. Certainly the most intelligent, the most impressive, and the greatest singers in the world are those whose voices cannot compare for one moment with the magnificent organs of Madame Melba and Signor Caruso.

Madame Yvette Guilbert's voice is almost negligible. Its 'quality' is ordinary; its volume is small. In its highest register, it is thin and almost unpleasantly plaintive. Indeed, in the throat of an ordinary person, it would scarcely be a voice at all; certainly it would never be a voice that could command the attention of Europe. But the voice is only a medium of expression: it is not the voice that sings, but the brain behind it. Just as a great sculptor can fashion a fine work of art out of the crudest clay, so can a great interpretative artist make a song real and vivid and beautiful with a quite ordinary and insignificant voice.

From the technical point of view, Madame Guilbert's voice is not insignificant. For many years it has undergone the severest discipline, so that now it can at a moment's notice adapt itself to the finest shades of feeling, and can suggest the most remote and hidden emotions. There is nothing beyond its power. Not even Caruso, booming luxuriously his high A's, can suggest greater sensuous passion than Guilbert with her thin, strident voice. Caruso says more than he means; Guilbert says less than she feels, and, leaving something to the imagination of her listeners, overpowers them with their own power to

collaborate with her. It is this power to compel an audience into unconscious collaboration that separates the singer of genius from him who has only talent.

In every art, of course, it is personality that, in the last resort, counts most of all. Every man has a combination of certain qualities and defects which differentiate him from all his fellows; it is the sum of these qualities and defects, combined with his outward appearance, his voice, manner, &c., that we call personality. Now, the interpretative artist is known from the rest of us by his quickness to respond to internal and external impressions; his intelligence is greedy, his imagination fluid, his nervous organism extraordinarily sensitive. He gives himself to his public continuously, and it is those artists who have the most to give that make the deepest and most permanent impression. Madame Guilbert's æsthetic nature is extraordinarily rich, and her mind is of a peculiarly intuitive type that makes it possible for her to understand human nature in its most diverse and contradictory manifestations. Most of us have only a limited understanding of people; that is to say, we can understand only those persons who are most like ourselves. Guilbert, it would seem, understands everybody; most of all, she understands herself. When you hear her sing one of the impudent, broad 'Chansons populaires' that she herself has collected and edited, you tell yourself that the thing is so wonderfully done that it would be impossible for her to do anything else. 'This,' you say, 'is palpably her own particular *genre*': she does this so magnificently because she is like this herself.' Ten minutes later, however, she gives you a selection of 'Légendes Dorées,' in which scenes from the life of Jesus Christ are pictured with supreme pathos. What infinite pity is there in her gestures, in her voice, and in her facial expression! What deep humanity and understanding! 'This woman,' you say, 'has lived entirely in the past; she has occupied herself wholly with sacred subjects.' But again you are mistaken, for she sings to you a number of 'Chansons Pompadour,' a group of 'Jolies Chansons de France,' and a selection of 'Chansons du XVIIIème Siècle.' She belongs to no country and to no time; her imagination embraces all countries and all ages. Whatever she sings is done supremely well. It is impossible to perceive in what way anything could be bettered; impossible to imagine anything more real and vivid; impossible to withhold from her the last word of admiration.

In writing to me a few weeks ago, Madame Guilbert declared that she had given her whole life to her art, and that she never took a holiday. She works incessantly, both at life and at art: that is to say, she studies the world with the same assiduity and enthusiasm as she employs in her study of the means of expressing the world. One cannot have great art without a rich and generous life, and those who cloister themselves in the past can give us nothing of the present. It must not be imagined from what I have written that Guilbert does not know the value of restraint; all things considered, she is, perhaps, the most restrained of all our great artists. Never for a moment does she tear passion to tatters; rather does she hint and suggest and indicate. There is something Mercurian in the way that she continually eludes the common mind, in the manner in which she constantly evades the obvious. From her, the thing that is ordinary becomes rare, and it is for this reason that she can dare to pourtray people and scenes from which other artists would shrink in dismay. The irresponsible naughtiness of some of her songs becomes sheer beauty, because it is true and typical and yet restrained. She gives us the essence of

emotion rather than its manifestation. Above all, she places implicit trust in your intelligence. She knows very well that you will understand either nothing at all or that you will understand everything.

The three recitals that Madame Guilbert gave at the end of June and at the beginning of July were but meagrely attended. In no capital of Europe does Guilbert receive such scant attention as she does in London. Yet she comes here in the height of the season, is well advertised, and gives us of her best; and of the few hundred who go to see and hear her, half at least are her own countrymen. Why is this? It is, perhaps, because we take her for granted, and having seen her once, believe we have plumbed the depths of her art, and think there is nothing more to learn. But most likely it is because her art is beyond our understanding, and that, after all, we are a nation of Philistines. England was the last civilised country to accept Wagner, to understand Rodin, to appreciate Nietzsche. Ten years hence, when Guilbert's powers are on the wane, we shall begin to discover her, and flatter ourselves on our artistic perceptiveness. But by then this great artist may become tired of courting a public she cannot wholly win, and remain for ever on the further side of the Channel. This would be just punishment for our sins of negligence, for she has been frequently to London, and as frequently she has been praised by the few: which perhaps is her highest reward, for when the English understand a work of art, that work is ruined.

#### A FINNISH FESTIVAL.

By D. C. PARKER.

It is one of the charms of music that a study of it leads us into realms unfrequented and picturesque. The production of 'Boris Godounov' has drawn the attention of the student to all the notable activities of the modern Russian school. The fascinating art of Karsavina has doubtless given to many their introduction to composers like Florent Schmitt. It is by keeping abreast of the times that one is able to maintain an interest in music in all its branches. Popular imagination is fond of associating music with the sun-baked South. To the poetical spirit Italy is the land of song, but this idea is sometimes dispelled by a brief visit to Milan and its neighbourhood. The casual observer is probably obeying a primitive impulse in thus bracketing the sun and the song. In Greece, Italy, and Spain the gods of earth and sky pour their gifts upon men in such profusion that it seems but natural that they should express their joy in a never-ending chorus of praise. The North, with its long winter and forbidding climate, appears at first sight to have nothing to offer against this, but the truth is that it has a life of its own.

These remarks were suggested by the announcement of a Musical Festival at Nyslott, in Finland, to be held from June 30 to July 6. The summer used to be an entirely dead season on the Continent. Opera houses are still closed, and orchestral concerts confined, for the most part, to popular watering-places. But of late Bayreuth has not been the only place where the musician could hear good music. Munich has attractions to offer. Last summer, 'Hänsel und Gretel' was given in the open air. In France the summer movement has become popular, and several prominent musicians, Saint-Saëns and Fauré among them, have taken an interest in the performances. The Finnish Festival of last month was arranged partly because of the success which attended the previous one of 1912. For musicians this year's event would prove doubly interesting,

because it was associated with the name of Madame Aino Ackté, and it offered a unique opportunity of hearing the works of Finnish composers.

The programmes were certainly interesting. The conductor, Oskar Merikanto, is not unknown in London, and on their recent visit the 'Suomen Laulu' included his name in their repertoire. Among the works promised was his opera, in four acts, 'The Death of Eelina,' the principal rôle in which was to be taken by Madame Ackté. Among other features mentioned were a concert in the Cathedral, popular and symphony concerts, a folk evening, and a comprehensive competition for musical Societies in Finland. For those to whom Finland meant merely the popular aspect of Sibelius, this Festival would have great value.

Habitues of Bayreuth know well that half the charm of a visit is derived from the surroundings of that Bavarian village. The beauties of 'Siegfried' and 'Die Meistersinger' are intensified by walking through the country between the performances. To those to whom natural surroundings have an attraction, Finland has much to offer. It must, surely, be an inspiration to be in the land of runes and sagas, the country of the 'Kalevala,' a national epic as full of interest as the 'Iliad,' the 'Chanson de Roland,' or the 'Nibelung' myth. Here, in the midst of a thousand lakes, there is much to enchant the intelligent traveller. And that which was formerly a battleground for Slav and Scandinavian is now a country populated by a people with a passion for modern culture. Nyslott itself, with its ancient castle, has been called the Venice of the North. Those who visited it doubtless found that by their pilgrimage they learned much of modern Finnish music and saw some of the finest scenery in the north of Europe. And others who are interested in such things will probably take care that they do not miss a future opportunity of witnessing this northern music-making.

#### Church and Organ Music.

The new organ built for the Town Hall, Rochdale, by Messrs. Binns, of Leeds, was opened on July 9. On the following day Mr. Herbert Walton gave a recital. Below we give the specification of the instrument:

##### GREAT ORGAN.

	Fl. Pipes.		Fl. Pipes.
Double Open Diapason	16 61	Octave ..	.. 4 61
Large Open Diapason	8 61	Octave Quint ..	.. 2 61
Medium Open Diapason	8 61	Super Octave ..	.. 2 61
Small Open Diapason	8 61	Full Mixture ..	3 Rls. 13 61
Holt Flute ..	.. 8 61	Trumpet ..	.. 8 61
Dulciana ..	.. 8 61	Clarion ..	.. 4 61
Flute Harmonic ..	.. 4 61		

##### SWELL ORGAN.

Lieblich Bourdon ..	16 61	Salicet ..	.. 4 61
Open Diapason ..	8 61	Piccolo ..	.. 2 61
Rohr Flute ..	.. 8 61	Mixture ..	3 Rls. 13 61
Vox Angelica ..	.. 8 61	Contra Fagotto ..	.. 16 61
Viol d'Orchestre ..	.. 8 61	Horn ..	.. 8 61
Viol Celeste (Tenor C, grooved) ..	.. 8 49	Oboe ..	.. 8 61
Snabe Flute ..	.. 4 61	Clarion ..	.. 4 61

##### CHOIR ORGAN.

(Enclosed in a separate Swell Box.)

Lieblich Bourdon ..	16 61	Flauto Traverso ..	.. 4 61
Geigen Diapason ..	8 61	Flautina ..	.. 2 61
Lieblich Gedact ..	.. 8 61	Corno di Bassetto ..	.. 3 61
Æoline ..	.. 8 61	Vox Humana ..	.. 8 61
Unda Maris (Tenor C, grooved) ..	.. 3 49		

## SOLO ORGAN.

(All except Tuba, enclosed in a separate Swell Box.)

	Ft. Pipes.		Ft. Pipes.
Violin & Cello ..	3 61	Oboe Orchestral ..	8 61
Flute Orchestral ..	8 61	Clarinet ..	8 61
Flute Orchestral ..	4 61	Tuba ..	8 61
Piccolo Orchestral ..	2 61		

## PEDAL ORGAN.

Double Open Diapason 30 notes (F—FFF open pipes; five lowest notes acoustic) ..	30 —	Octave Bass (18 from No. 2) ..	8 12
Great Bass ..	16 30	Flute Bass (18 from No. 4) ..	8 12
Violone ..	16 30	Violoncello (18 from No. 3) ..	8 12
Burdon ..	16 30	Trombone ..	16 30
No Bourdon from Swell Organ, 30 notes ..	16 —	Tromba (18 from No. 3) ..	8 12

## COUPLERS.

Swell to Great Unison.	Solo to Great Octave.
Solo to Swell.	Solo to Great Sub-Octave.
Solo to Great.	Choir Octave.
Solo to Choir.	Choir Sub-Octave.
Swell to Choir.	Solo to Pedal.
Choir to Great.	Swell to Pedal.
Swell Octave.	Great to Pedal.
Swell Sub-Octave.	Choir to Pedal.
Swell to Great Octave.	Tremulant to Swell.
Swell to Great Sub-Octave.	Tremulant to Choir.
Solo Octave.	Tremulant to Solo.
Solo Sub-Octave.	

## ACCESSORIES.

- Three Binns's patent interchangeable combination pistons to Great and Pedal organs.
- One fixed piston giving full Great and Pedal organs.
- Three Binns's patent interchangeable combination pistons to Swell organ.
- One fixed piston giving full Swell organ.
- Three Binns's patent interchangeable combination pistons to Choir organ.
- Three Binns's patent interchangeable combination pistons to Solo organ.
- Eight combination piston pedals giving same effects as Great and Swell pistons.
- One double-acting pedal controlling Great to Pedal.
- One double-acting pedal controlling Swell to Great.
- Balanced crescendo pedal to Swell organ.
- Balanced crescendo pedal to Choir organ.
- Balanced crescendo pedal to Solo organ.

## ACTION.

Binns's patent tubular pneumatic action applied throughout.

## BLOWING.

Electric blowing by two patent slow-speed motors, one for heavy wind and one for light wind, each connected to three triple feeders, with special separate wind reservoirs.

Varying wind-pressures from 12 inches to 3½ inches.

## CASE.

Case in finest wainscot oak to the design of Mr. P. W. Hathaway, A.R.L.B.A.

At the annual concert of the Leeds Parish Church Choir, held on July 1, a presentation was made to Dr. Bairstow in recognition of his excellent services as organist to the Church, which now cease on his appointment to York Minster. The gift took the form of plate, which was presented by Dr. Bickersteth, Vicar of Leeds.

Dr. Bairstow's successor is Mr. Willoughby Herbert Williams, at present organist of the American Episcopal Church at Dresden. Mr. Williams was born in 1873, and was for some time organist at the Temple Church, Bristol. He entered the Dresden Royal Conservatoire for a course of study, at the end of which he was induced to remain at Dresden by the offer of the appointment of 'Chor-Repetitor' at the Royal Opera House.

Any movement which promotes artistic and personal friendship, mutual influence, and solidarity of aim among musicians, is to be welcomed. We are glad, therefore, to hear of the recent formation of the Edinburgh Society of Organists, and we wish the Society full membership and a useful life. The chief officers are the following: hon. president, Prof. Niecks; president, Dr. W. B. Ross; vice-presidents, Mr. T. H. Collinson and Mr. Alfred Hollins; treasurer, Mr. William Rae; secretary, Mr. James C. Lumsden, 69, Hanover Street, Edinburgh.

The thirteenth triennial Festival of the Worcester Church Choral Association took place at Worcester Cathedral on June 19. Twenty-seven choirs made a total of 900 voices. The anthem was Purcell's 'O sing unto the Lord.'

On June 22, a special service was held at the Parish Church, Barkingside. The choir, augmented to sixty voices, were conducted by Mr. Cuthbert Nunn in a service of song designed to illustrate the conversion of England to Christianity. Part of the music was specially composed by Mr. Nunn.

The North-East Cathedral Choirs Association held their annual Festival service in Ripon Cathedral on June 26. The programme was designed to celebrate the centenary of two prominent Englishmen—George Macfarren, whose *Te Deum* from the service in E flat was sung, and Henry Smart, who was represented by his 'Sing to the Lord a new song.' The Magnificat and Nunc dimittis were sung to Dr. G. J. Bennett's setting in A. The conductor was Mr. C. H. Moody, organist of the Cathedral.

In connection with the Patronal Festival at the Parish Church, Brighton, a Service of Praise was held on July 3. Mendelssohn's 'Hymn of Praise,' Schubert's 'Song of Miriam,' and Gounod's 'Send out Thy light,' were performed by the Parish Church Festival Choir, under the direction of Mr. Chastey Hector, with Mr. Frank Butler at the organ.

A quarterly meeting of the Huddersfield Organists' Association was held on July 12, at Woodside, the residence of the President, Mr. A. E. T. Hinchcliffe, who read a paper on 'The position of organists and choirmasters under the Workmen's Compensation Act.'

We have received the specification of an organ recently installed in Holy Trinity Church, Winnipeg, by the Canadian Pipe Organ Company, Quebec. We will endeavour to find space to reproduce it in our next issue.

A new one-manual organ has recently been erected in the School Chapel of St. Cyprian's, Eastbourne, by the Positive Organ Company. On Parents' Sunday, the organist, Mr. C. Lyndham Robinson, gave a short organ recital, when the new instrument was much admired.

## RECITALS.

Mr. Herbert Walton, Rochdale Town Hall, July 10—Introduction and Variations on the Austrian Hymn, *E. T. Chipp.*

Dr. G. H. Smith, Sculcoates Parish Church—Andante Cantabile in G, *S. S. Wesley.*

Mr. W. F. G. Steele, Scots Church, Melbourne—Sonata No. 2, in C minor, *Mendelssohn.*

Mr. W. J. Comley, St. Clement's Church, Terrington—Choral Prelude on 'Rockingham,' *Parry.*

Mr. Arthur S. Manfield, Skelmorlie Parish Church—Toccata, Adagio, and Fugue in C, *Bach.*

Mr. Fred Gostelow, Luton Parish Church—Fantasie-Symphonique, *Gostelow.*

Mr. Paul Rochard, Hinckley Parish Church—Pastorale, Recitativo, and Corale, *Karg-Elert.*

Mr. C. E. Blyton Dobson, Central Mission, Halifax Place, Nottingham—Sonata in B minor, Op. 178, *Merkel.*

Mr. W. S. Walker, Union Street Wesleyan Chapel, Accrington—Harmonies du soir, *Karg-Elert.*

Dr. Caradog Roberts, Goppa, Pontardulais—Funeral March and Hymn of Seraphs, *Guilmant.*

Mr. Herbert Gisby, Church of St. Magnus the Martyr, London Bridge—Prelude and Fugue in B minor, *Bach.*

Mr. R. W. Browne, Church of St. Faith, Wandsworth—Sonata da Camera, No. 1, *Peace.*

Mr. Albert Orton, Walton Parish Church, Liverpool—Introduction and Passacaglia in D minor, *Reger.*

Mr. T. W. Hanforth, Staveley Parish Church—Sonata No. 4, *Mendelssohn.*

Mr. E. V. Creak, Christ Church, Simla—Harmonies du Soir, *Karg-Elert.*

- Mr. Herbert Hodge, Parish Church, Dunmow—Gavotte moderne in A flat, *Lemare*.  
 Mr. R. H. Turner, Portsmouth Parish Church—Sonatina in A minor, *Karg-Elert*.  
 Mr. Alfred R. Stock, Crystal Palace—Cantilène and Grand Chœur, *H. A. Wheelodon*.  
 Mr. E. Percy Hallam, St. Mary's Church, Bury St. Edmunds—The Pilgrim's Progress, *Ernest Austin*.  
 Mr. Allan Brown, Crystal Palace—Grand Chœur in D minor, *Hollins*.  
 Mr. Albert Orton, Selfridge's—Fugue in G minor, *Bach*.  
 Mr. G. W. Nusum, Town Hall, Georgetown, Demerara, British Guiana—Offertoire in G, *Lefebure-Wely*.  
 Mr. E. J. Allen, West Norwood Wesleyan Church—Toccata in G, *Dubois*.  
 Mr. Henry Riding, Chigwell Church—Nocturne, *Purcell J. Mansfield*.  
 Mr. C. F. Nidd, University of Calgary—Postlude in C major, *Batiste*.

## APPOINTMENTS.

- Mr. W. A. S. Ballard, organist and choirmaster, St. Andrew Undershaft, Leadenhall Street, E.C.  
 Mr. T. P. Bentley, organist and choirmaster, Dawe Wesleyan Church, St. Anne's-on-Sea, Lancs.  
 Mr. E. W. Bundell, organist and choirmaster, Parish Church, Woldingham, Surrey.  
 Mr. W. Lynnwood Farnam (of Christchurch Cathedral, Montreal), organist and choirmaster, Emmanuel Church, Boston, U.S.A.  
 Mr. J. Clifford Higgin, organist and choirmaster, Alexandra Road Congregational Church, Blackpool.  
 Mr. George F. Robertson, organist and choirmaster, Parish Church, Llangollen.  
 Mr. Arthur Sharp, organist and choirmaster, Roby Parish Church, Lancashire.  
 Mr. Tom Smith, organist and choirmaster, Fairhaven Wesleyan Church, near Lytham, Lancs.  
 Mr. H. Taylor, organist and choirmaster, St. John's, Waterloo, Liverpool.  
 Mr. William C. Webb, organist and choirmaster, Free Church, Hampstead Garden Suburb.

## NEXT SEASON'S NOVELTIES.

By HARVEY GRACE.

The reviewing of music is a plaguey task. Before one can deliver an honest opinion based on a knowledge of the work in hand, one has to spend an amount of time often out of proportion to the result. Neither editors nor readers want more than a few words about a given piece of music. But those few words, which take perhaps five minutes to write, can be arrived at only after anything of from five to ten times the number of minutes spent upon examination. Then, too, composers have a pesky way of getting into a vein. When I take up so-and-so's latest work I know pretty well what to expect. Rarely is my task made less humdrum by a surprise. Musing thus, at the end of a particularly uninteresting batch of 'novelties,' it has occurred to me to undertake a much more congenial labour. Change of work is holiday. Away with the reviewing of published music! Let me write a critical notice of some not only unpublished but uncomposed as well,—strains that never were on sea or land, by composers equally apocryphal. No sooner said than done, and you may take my word for it that the task is much easier than ordinary reviewing. I give here the result, hoping that as I enjoyed the criticising of these shadowy geniuses, you may take some pleasure in the reading. Knowing the touchiness of the artist, and the dreadful penalties that lie in wait for the libellous, I have been at great pains to invent names that shall not suggest any composer now happily in the flesh. But this is (nominally, at all events) a free country, and if you, with a jaundiced eye, choose to read any satirical intent into what follows, why, 'tis your offence, not mine.

'Six motets for unaccompanied singing,' by Amos Plimmer (Cashdown & Co.).—It must be some twenty years since Mr. Plimmer began the series of a *cappella* works that has led to his being known as the English Palestrina. Never was title better earned. Ecclesiastical music in this country was in a parlous state before his advent. The sickly inanities of R. L. de Pearsall, Stanford, Parry, and their foul brood of imitators held undisputed sway. Now their meretricious strains are rarely heard. Instead we have the noble austerities of Plimmer and his enthusiastic fellow-workers in the cause of artistic purity—Hodgkinson, Smeale, Flinders (A.), and Gathercole. The volume under notice shows no falling off from the high standard Mr. Plimmer himself set. In one respect the work is a new departure, i.e., in the choice of words. It is dedicated to the organs of the Ethical Church, and in a preface, the composer explains that he has chosen the text with a view to performance in that and similar places of worship. 'Noting,' he says, 'that recently Palestrina's "Papa Marcella" Mass was sung at the Ethical Church, adapted to words in accordance with the tenets of that sect, it occurred to me that there was room for polyphonic settings of a text that could give no offence in that or any other quarter. The provision of such settings would do away with the necessity of adapting works written for the Catholic Church,—a proceeding which certainly savours somewhat of Vandalism.' Mr. Plimmer in his choice of words, displays not only great skill in avoiding anything of a contentious nature, but shows sound literary taste as well. He has gone to that best-loved and most widely-read of all Latin authors,—Smith, whose *chef-d'œuvre*, the 'Principia,' is such a mine of sound incontrovertible truths. Of the six motets, perhaps the palm must go to No. 5, 'Ego te monebam.' Space will not permit of extensive quotation, so I must content myself with the wonderful opening bars:

Ex. 1. E - go te mon - e - bam . . .

E - go te mon - e - bam . . .

te fle - has

ban

Note here the somewhat pedagogic treatment of 'monebam,' and the poignant discord at 'flebas,'—both master-strokes of descriptive writing. The collection is full of such instances—e.g., in No. 3, a tender setting of 'Magister pueri tres libros dat,' where we find the number of books indicated by a *neuma* of three notes. In such subtleties the composer stands alone. As said above, the whole of this collection is worthy of him, but I may be allowed to express a preference for (in addition to the two already mentioned) the opening number, a superb double-choir setting of 'Magnus est numerus puerorum.'

'At the old convent gate.' Semi-sacred song, by Harold C. Laptrap (Church & Co.).—Here we have this deservedly popular song-composer in his most alluring vein. The poem, a tender lyric by Wotherspoon, tells us of an orphan child who, after two verses of cruel neglect, finds a resting-place on the steps of the convent gate—hence the title. There, with the gently-falling snow for a coverlet, she falls asleep, while the voices of the nuns are heard singing their vesper hymn. We quote the last verse—surely Wotherspoon at his very best:

'There in the dusk, at close of day,  
 Sleeping, but beautiful she lay,  
 The snow fell thick on hedge and field,  
 In cloisters dim the voices pealed—  
 "Homocœ! Homocœ!"'



Here is the composer's original and imaginative treatment of the end:

Ex. 2. *religioso.*

In cloisters dim the voices pealed, "Ho - mo - ce - a! Ho - mo - ce - a!"

It remains only to add that Mr. Laptrap, with characteristic thoroughness and feeling for the fitness of things, has written a part for harmonium or organ, which adds very materially to the effect. We note that Madame Sarah Summerbee and Mr. Roderick Manktelow are announced to sing the song at all their engagements. This recognition by leading English vocalists of the good work of native composers is a welcome sign of the times.

'Possum Rag,' by H. Welford Dairies (Nestlé, Cowes).—The gifted organist of the City Temperance Church is well known as a successful writer of dance music. 'Possum Rag' bids fair to join his other successes in the repertoire of our mechanical street musicians. It is no small feat, this of writing strains that shall appeal to the least intelligent and the most criminal sections of the populace. Long may the composer's beneficent muse thus bring sweetness and light into the dark places of our teeming centres of population! We quote the final cadence as an instance of the genial conductor's originality in harmonizing a simple tune. The imitative character of the tenor part in the penultimate bar will not—indeed, cannot possibly—escape the observant reader. It is in such clever touches that the master hand reveals itself. Scholarship is like murder—it will out:

Ex. 3.

'Symphonic variations on an original theme,' for full orchestra, by Johann Thompson. (Witzig und Wittwenstand, Berlin).—It is with regret that we perceive Mr. Thompson to be under the necessity of going abroad to find a publisher for this splendid work. Splendid it is, in every sense of the term. A fine, broad theme:

Ex. 4. *Nobilmente.*

with virility in its every note, skilfully varied, and richly scored, such, in few words, is a description of this, the composer's *magnum opus*. Among the many impressive passages with which the work bristles, we must mention specially the broad diatonic treatment of the theme which forms such a striking feature in the noble and sonorous Coda:

Ex. 5. *Brass.*  
*fff pesante.*  
*Revs.*

and the frenzied canonic treatment which follows:

Ex. 6. *Strings & Wood.*  
*Con fuoco.*  
*Horns & Bassoons.*  
*Trombone.*  
*Bass Trombone & Tuba.*

It is Mr. Thompson's ability to evolve such typically British strains as these,—great tunes, racy of the soil—that has made his name honoured in America, Europe, everywhere, in fact, but in his own country. But his day, even here, will come. As we go to press, we hear a whisper of a private subscription among his admirers to pay for a performance of this work at Queen's Hall during the coming season. So mote it be! And may we be there to hear!

'Rêve d'Amour,' pour l'orgue, par Max Rigour (Bock & Pilsener, Munich).—A fine example of this craggy German genius. Herr Rigour is at his best in dealing with elemental subjects, and in this work we find the same stark, almost brutal, strength that has made his name one to conjure with. We quote the fine principal theme:

Ex. 7. *Sw. Voix phénacétine.*  
*Ch. lieblich.*  
*Ped.*

'Symphonic variations,' by Ezra Reed (Dunces, Hay & Franter).—Mr. Reed in this work adds materially to his already high reputation as a composer of serious organ music. The theme is a contracted version of a well-known English air, further disguised by being put in the minor :



There are twelve variations, all full of the daring originality we expect from the composer. It may be of interest to give the opening of the more striking among the number. The fourth, for example, is a sombre movement, with a theme of three notes, derived from the first bar of the air, treated as an *ostinato* :

EX. 9. *Lento pesante.*



The seventh is a delightfully piquant Scherzo, opening thus :

EX. 10. *Presto scherzoso.*



The eighth is a striking example of Mr. Reed's audacity. We have the theme in G major, with an accompaniment in A7 ! It sounds almost too bad to be true, so we quote the first six bars :

EX. 11. *Moderato, espress.*



You will note that the tenor part gives us a free version of the theme, against its augmentation in the treble.

How the composer keeps this difficult business going for three pages can be ascertained only by the purchase of a copy. This variation alone is worth the price charged. It is full of a poignant, bitter emotion that reveals itself only after long, long acquaintance.

We are on plainer ground in the next variation, a simple movement called 'Prelude,' and calling for the use of Dispasons only :



No. 11 goes still further in the matter of simultaneous employment of different keys. The theme appears in G in the treble, with a canon in the 6th below in B major, while the pedal (which also dallies with the opening three notes) is in A7 :



Our composer, however, has by no means exhausted the possibilities of his material, as we find in the twelfth—and last—variation. This can only be described as a contrapuntal *tour de force*. Double and triple fugues have been written often enough—perhaps more often than enough. It is left for Mr. Reed to give us a sextuple fugue. He keeps us in the dark as to his intentions, merely heading the variation with the word 'Fugue.' However, we find subject after subject introduced and duly developed, until after some fifteen pages of glorious polyphony we have a stupendous climax in which all the subjects are combined. They are labelled, too, and we find that they are without exception fragments of well-known airs, including that from which his theme was derived :

It will himself a quotation amicably key of G but these obsolete r probably Mendelsso the rules! Such m we hope! Empire (to greatest of which the

In connec 'Parafal' series of n booklet by a wide circ Mr. Byam description themes are management the producti the work.

Ex. 14.

*p*  
A - - bend - - lich  
*pp*  
They all ran af - ter the farm - er's  
*mf*  
Three blind mice.  
*mf*  
Be it ev - er so ham - -  
*ff*  
Brit - - ous nev - er, nev - er,  
Al-lons en - fants de la pa - tri - -

*mf*  
däm - mernd . . . um . . . schloss mich  
wife, . . . Three blind mice.  
ble, (ad lib.)  
nev - er shall be slaves.

It will be noticed that here, as elsewhere, Mr. Reed shows himself able to combine themes not in the same key. The quotation from 'Rule, Britannia,' though in B $\flat$ , goes quite amicably with its five companions, who are faithful to the key of G major. There are a few licences in the part-writing, but these merely serve to show that Mr. Reed despises the obsolete rules to which lesser men kow-tow. He may (and probably does) say with that other great composer, Mendelssohn (or was it Mozart?), 'Rules? Rules?? *A bas les règles!* They are all my very humble, obedient servants!' Such music as this brings credit to the composer, profit we hope to the publisher, and glory to the Empire—an Empire (to quote the memorable words of one of the greatest of our statesmen, still happily with us) 'on which the sun never sets.'

In connection with the performances of excerpts from 'Parisfal' under Sir Henry Wood at the Coliseum, as a series of musical tableaux, an interesting and instructive booklet by Mr. Richard Northcott was issued and obtained a wide circulation. It contains pictorial representations of Mr. Byam Shaw's scenic designs, a concise and helpful description of the story and the music, from which thirteen themes are quoted, and a short history of the opera. The management and Mr. Northcott are to be congratulated on the production of this excellent aid to the understanding of the work.

## Reviews.

*Tschudi, the harpsichord maker.* By William Dale, F.S.A.

[Constable & Co., Ltd.]

This is a delightful book to see and still more to read. It relates in an attractive style the life history of Tschudi, the celebrated harpsichord maker, who for a time dwelt in Meard Street, off Dean Street, and later in Great Pulteney Street. Burckhardt Tschudi, or, as he afterwards anglicised his name, Burkat Shudi, was the friend of Handel and the founder of the great house of Broadwood. He was born on March 13, 1702, at Schwanden, in the canton of Glarus, in Switzerland, where his father was a man of some importance. Burckhardt left his native valley in 1718, and came to London to try his fortune as joiner and cabinet-maker. He married Catherine Wild, the daughter of Jakob Wild, who had preceded Shudi in leaving Schwanden for London. He worked for Tabel, a well-known maker of harpsichords, and he was a fellow-workman with Kirchmann, who afterwards acquired Tabel's business. The story of his capture of this business, which is quoted in Mr. Dale's book, from Rees's 'Cyclopaedia,' shows that Kirchmann was not in the habit of wasting time. It runs as follows:

'Kirchmann worked with the celebrated Tabel as his foreman and finisher till the time of his [Tabel's] death. Soon after which, by a curious kind of courtship Kirchmann married his master's widow, by which prudent measure he became possessed of all Tabel's seasoned wood, tools, and stock-in-trade. Kirchmann himself used to relate the singular manner in which he gained the widow, which was not by a regular siege but by storm. He told her one fine morning at breakfast that he was determined to be married that day before twelve o'clock. Mrs. Tabel, in great surprise, asked him to whom he was going to be married, and why so soon? The finisher told her that he had not yet determined whom he should marry, and that if she would have him he would give her the preference. The lady wondered at his precipitancy, hesitated full half an hour, but he continuing to swear that the business must be done before twelve o'clock that day, at length she surrendered; and as this abridged courtship preceded the marriage act, and the nuptials could be performed at the Fleet or May Fair without loss of time or hindrance to business, the canonical hour was saved, and two fond hearts were in one united in the most summary way possible just one month after the decease of Tabel.'

Kirchmann became a rival to Shudi, the former claiming the patronage of the King, whilst Shudi enjoyed the patronage of the Prince of Wales. As Mr. Dale says, the most important factor in Shudi's success was his friendship with Handel, who was a constant guest at Shudi's table. It is this connection of Shudi with the great composer that led Mr. Dale to give a reproduction of the portrait of Handel, which, by the kindness of the Earl of Malmesbury, we also are able to reproduce and give to our readers as a special supplement (see p. 505). Soon after Shudi and his family removed to Great Pulteney Street, a picture of himself and family was painted. This is reproduced in Mr. Dale's volume, and we also are able to reproduce it by the kindness of Lieut. Evelyn Shudi Broadwood, the owner of the original. Mr. Dale says:

'Shudi is engaged in tuning a harpsichord, which is placed on a richly gilt stand, and is evidently something out of the way. He wears a flowing dressing-gown. His wife, Catherine Wild, takes her tea, and the two young boys stand near. The attire of all the family and their surroundings betokens a prosperous man. It was painted so as to fill a space in the panelling over the fire-place in the little front parlour of Shudi's house in Pulteney Street, and there it remained until some fifty years ago. Unfortunately the name of the painter is not known, and speculation has been rife.'

Mr. Dale gives reasons for supposing that the picture is by Mercier, and he states that it was painted about 1744. According to a family tradition, the harpsichord Shudi is tuning is one which he presented to Frederick the Great, in honour of the issue of the Battle of Prague; but this great event did not take place until 1757.



TSCHUDI AND HIS FAMILY.

Photo by Dixon & Sons, London.

[Reproduced by kind permission of Lieut. Evelyn Shudi Broadwood.]

Amongst Shudi's apprentices was one Johann Zumpe, who became popular as a maker of small clavichord-like table pianofortes. Blume was another, and Joshua, a nephew of Shudi, was another, who became a somewhat troublesome rival. Shudi had two sons, one of whom died in 1754. The other, Burkat, carried on the business until the harpsichord ceased to be used. But the most notable of Shudi's alumni was John Broadwood, the young Scotsman born at Cockburnspath, who became Shudi's partner, and in 1769 married his only daughter, Barbara. It was in this year that Shudi took out his patent for the Venetian Swell, 'so much admired by all lovers of music.' Another chapter of Mr. Dale's book gives an interesting account of Shudi's aristocratic patrons.

Towards the close of Shudi's life the pianoforte was gradually but surely displacing the harpsichord. About 1772, Shudi retired to Charlotte Street, and the business was carried on by John Broadwood. Shudi died August 19, 1773.

Mr. Dale gives a list of twenty-three harpsichords by Shudi, and Shudi & Broadwood, known to exist. He gives the numbers of all except one dated 1729, and he states that additions to the list will be gladly welcomed. The numbers given are as follow: 144, 229, 260, 407, 427, 511, 512, 625, 639, 686, 691, 750, 762, 789, 862, 899, 902, 919, 955, 1137, 1148, 1155.

#### ORGAN MUSIC.

*Short Choral Preludes.* Vol. i., Nos. 1-3. Vol. ii.,

Nos. 4-5. By Ethel Smyth.

*Meditation.* By Alfred Hollins.

*Cantique.* By Edward Elgar.

*Barcarolle.* By Arthur W. Pollitt.

*Marche Solennelle.* By Tchaikovsky (posthumous).

Arranged by James Lyon.

[Novello & Co., Ltd.]

Dr. Ethel Smyth is best known as a writer of involved, rugged, and highly emotional orchestral music. In the works under review she has achieved simplicity, regular outline, and intellectual calm without sapping the strength of her style. The adjective 'strong' has been applied *ad nauseam* to her work; here, again, it is the only fit one to use as a general term. The Choral Preludes are written throughout in four real parts, and as is proper and necessary, the tonality

is guarded. These restrictions, which place an unwelcome control upon the composer's imagination, never seem to put her at a loss for a distinctive idea. There are few composers who can write living music in this form, and it is satisfactory to find that two of those who can do it well—and think it worth while—are British musicians. Patriotic organists who are jealous of their artistic standard have an opportunity to satisfy both claims by giving to these works the attention which they have shown to the choral preludes of Sir Hubert Parry.

In our constantly increasing store of light, unpretentious organ music the work of Mr. Alfred Hollins takes an honourable position. The estimable quality of his writing which has won this distinction is reproduced in his 'Meditation.' Here, too, we recognise the composer's familiar manner in the ease with which he swings us without a jolt into remote keys and out again without a hint of strangeness. Sir Edward Elgar's 'Cantique' is marked Op. 3, No. 1, and it is distinguished by the simplicity of his early writing. It has dainty melody, roundness of form, and is written almost entirely on the white notes of the keyboard. But beneath this unassuming exterior one can perceive the composer who has something to say. The piece embodies much of the art which conceals art. Dr. Arthur Pollitt's 'Barcarolle' is a piece of graceful writing suitable for the latter half of an organ recital. It is well and carefully worked out. Dr. Lyon has made an effective and useful arrangement of Tchaikovsky's little known march; it provides plentiful opportunities for 'showing off' an organist.

#### PIANOFORTE MUSIC.

*The child's first steps in pianoforte playing.* By Tobias Matthay.

*The fore-arm rotation principle in pianoforte playing.* By Tobias Matthay.

[Joseph Williams, London.]

When Mr. Tobias Matthay first published his work 'The act of touch,' in 1903, it was received with very mixed feelings by the musical profession. Many scoffed at the mere fact that an acknowledged expert required some 300 pages of closely-printed matter to explain how to play

the pi  
fad'  
indign  
existin  
Rubins  
unable  
the fac  
and ex  
And  
years a  
teaching  
Mattha  
won't  
w-  
of time  
kein E  
works;  
teacher  
child's f  
author's  
languag  
able cas  
tutor in  
hand in  
Mrs. Cu  
if one ca  
In the  
he needs  
instrume  
true pian  
fore-arm  
legato; t  
points.  
specially  
have not  
In an  
rotation  
perhaps  
mastery  
'Act of t  
study by  
to those w

Pianoforte  
Müller.

There is  
people th  
after the  
somewha  
technical  
Intermed  
without th  
that they  
throughou  
standard  
and do no  
suitable fo  
ast what  
easily rea  
variety.

The Ascher  
Dunhill

This new  
series of gr  
found espec  
Examination  
are ready i  
books in S  
much new  
character, th  
established  
composers,  
often rely fo



the pianoforte; others regarded the book as a 'one-man's fad' which would have its day and be gone; others indignantly denied that anything could be wrong with existing methods which had produced a Liszt, a Rubinstein, a Madame Schumann. But the wise, even if unable to grasp a tithe of the new gospel at first, recognised the fact that here was something giving food for thought and experiment.

And now? The 'one-man's fad' has within ten short years altered radically the whole system of modern pianoforte teaching. The Matthay Principles, Matthay Doctrines, Matthay Methods, call them what one may, are known the world over, and probably never before in art has an almost world-wide revolution been accomplished in so short a space of time. Truly of art did Schumann say, 'Es ist des Lernens kein Ende.' Since 1903 Mr. Matthay has issued other works; but most likely one of the most interesting, from the teacher's point of view, will prove to be his latest—'The child's first steps in pianoforte playing.' Here we have the author's precepts clearly and very simply laid down, in language such as any child out of the kindergarten should be able easily to understand. The little work is not a pianoforte tutor in the usual sense of the word; but it can be taken hand in hand with such an admirable work, say, as Mrs. Curwen's 'Child pianist'; or any similar publication—if one can be found!

In the 'First steps' the child has explained to him just what he needs to know, and no more, about the mechanism of the instrument; how to manipulate the keys; how to obtain true *piano* and *forte* effects; about arm-weight; using the fore-arm 'rotatively'; the difference between *staccato* and *legato*; turning the thumb under; and many other necessary points. The book is recommended to all teachers, and specially to those, let us hope now in a small minority, who have not yet made acquaintance with Mr. Matthay's works.

In another recently issued pamphlet—'The fore-arm rotation principle'—Mr. Matthay explains fully, and perhaps more simply than hitherto, the application and mastery of this leading doctrine in his interpretation of the 'Act of touch.' The present booklet is equally suitable for study by the pupil or the teacher, and will be found useful to those who have not the author's larger works at hand.

*Pianoforte technique for the Medium Grade.* By Franz Müller.

[Weekes & Co.]

There is much to commend in this work. Too often young people think that there is no need for technical exercises after the early days. Perhaps examining bodies are somewhat answerable for this notion. If they require no technical exercises after the Lower Grade, if Higher, Intermediate and Advanced Certificates can be gained without them, why trouble? But the wise teacher knows that they are indispensable, not only in student days but throughout one's life, if technique is to be kept up to a high standard. Those who have worked through 'Schmitt,' and do not need to be dosed with the large works more suitable for professional students, will find these *Technics* just what they want. They are well up-to-date, simple (easily read and grasped at first sight), and of pleasing variety.

*The Ascherberg Pianoforte School.* Compiled by Thomas F. Dunhill and W. A. Volk.

[Ascherberg, Hopwood & Crew, Ltd.]

This new publication is in several books, containing a series of graded exercises, studies, and pieces; they will be found especially suitable for those preparing for the School Examinations of the Associated Board. Already six books are ready in Series I. for the Primary Division and eight books in Series II. for the Elementary Grade. Besides much new material, of an excellent and highly appropriate character, the books also contain a good sprinkling of well-established and favourite studies and pieces by the classic composers, upon whose works the Associated Board most often rely for their selections.

*Mes Souvenirs.* Jules Massenet.

[Pierre Lafitte et Cie., Paris.]

To those interested in modern opera this volume should make a strong appeal. Massenet might doubtless have written in greater detail of such celebrities as Liszt and Verdi; but the book, as it stands, is an interesting record. The present work gives ample proof of Massenet's popularity in France. He had many friends, and this is not surprising if he was as approachable as these pages indicate. In spite of this, he managed to get through an extraordinary amount of work. Indeed, one gathers from his souvenirs that he was not happy unless writing—even when ill and in bed. Those who expect to find the keen sense of observation and the fine critical faculty of Saint-Saëns will be disappointed. But any who are eager to know something of a phase of modern operatic activity of which we in England know little will find the book worth reading. Massenet's souvenirs are as graceful as his music, and quite characteristic of the man.

*Music to Shakespeare's Plays: A Midsummer Night's Dream and The Tempest.* Selected and arranged for the use of schools and colleges. By R. Dunstan.

[Novello & Co., Ltd.]

These handy collections of Shakespearean music form part of Novello's School and College series. It is safe to say that they will be welcome in that rapidly expanding educational circle where good music and good literature are co-ordinated. Dr. Dunstan is an earnest and careful editor, and in these books he has taken great pains to bring together and arrange for easy performance much music that was scarcely obtainable in any other form. There are eight numbers in the 'Midsummer Night's Dream,' two of which are taken from Mendelssohn's beautiful setting and the remaining six are traditional music by various known and unknown composers. The collection of music for performance with 'The Tempest' is a shorter one, although it comprises twelve numbers, Purcell, Bannister, R. Johnson, J. C. Smith, Shield, Stevens, Arne, and other composers being drawn upon. There are also three traditional country dances that have been simply arranged by Dr. Dunstan. Both books give a list of other settings of words for the plays.

#### BOOKS RECEIVED.

*A practical guide to violin playing.* By Hans Wessely. Pp. 119. Price 3s. (London: Joseph Williams.)  
*Some aspects of Chinese music.* By G. P. Green. Pp. 149. Price 1s. 6d. (London: William Reeves.)

## Correspondence.

### ENGLISH AND GERMAN ORGANS.

TO THE EDITOR OF 'THE MUSICAL TIMES.'

SIR,—Attention has recently been drawn (in the *Musical Times* and other musical journals) to the respective claims to superiority of English and German organs. Much has been said on both sides—with particular reference to the new organ at St. Michael's, Hamburg, and the proposed instrument for Liverpool Cathedral—but much has apparently been left unsaid.

Allow me to make the preliminary observation that I do not believe that German instruments are superior to English as regards their *tonal scheme*. English organs exhibit a greater variety of tone-colour as a rule, with an 'ensemble' better than German instruments with an equal number of stops; and the distinctive character of the Pedal organ (pipes of which are of larger scale generally) in itself constitutes an important claim to superiority. On the other hand, there appears to be a tendency at the present time (among some English builders) to make the Diapason-work of thinner metal and smaller scale than was customary some forty or fifty years ago—an unwise economy which has to be guarded against.

So far as I am aware, however, little detail has been given—in the various articles and correspondence which have recently appeared on the subject—concerning the mechanical ‘accessories’ and means of control of modern German instruments, which are, I believe, remarkably perfect, and worthy of careful attention on the part of English builders. I will mention a few organs in Berlin which I believe to be typical examples, of any or all of which it would be interesting to have particulars—especially relating to the systems of control.

The Dom, and also the Kaiser-Wilhelm-Gedächtnis Kirche (Charlottenburg) have very large instruments, and very fine organs are also possessed by the Garnison-Kirche (Neue-Friedrichstrasse) and the Marienkirche (near the Dom). Also it may interest English organists to know that the American Church (in Motzstrasse, near Nollendorf Platz) possesses a rather small three-manual organ which is provided with remarkable systems of control, that I may be permitted briefly to describe. Rocking tablets are used instead of draw-stops, and immediately above each are placed two small draw-pistons, each stop being thus virtually in triplicate. Buttons marked ‘1’ and ‘2’ respectively throw the first or second set of stops into action (this is our Willis Patent), the rocking tablets remaining set as at first. The player therefore can prepare his organ in three different ways—over the entire registration of the organ, and use either at will without changing stops. There are also pistons placed above each manual giving varying degrees of tone, with or without a suitable Pedal bass to each, and below the lowest manual (the Great on German instruments) are a number of pistons operating over the whole instrument (all manuals coupled—*fff* to *fff*). These pistons do not alter the set arrangement of the tablets—*i.e.*, the latter do not therefore indicate the true state of the organ when the pistons are used (a trifling disadvantage—if a disadvantage at all—enormously exaggerated by opponents of the ‘Ventil’ system). There are a number of other accessories, of which I cannot now remember all. There are no Pedal pistons, but three balanced swells and a *Crescendo* pedal.

The couplers are very complete, including Pedal octave coupler, and Sub- and Super-Octave couplers to the Great! Now I come to the most remarkable feature of this instrument, the like of which I have not seen or heard of in this country, viz., a piston called ‘Koppel.’ It is a Manual-to-Pedal self-acting coupler. When this piston is impressed the organ *thinks for itself* in this respect, coupling the first, second, or third manual to Pedal as required. English organs have all kinds of devices to facilitate the ‘Great-to-Pedal on and off’ difficulty, but nothing, so far as I am aware, so complete as the ‘Koppel’ piston. I would like to mention also—to allay any possible doubts on this point—that I ascertained that this device is perfectly reliable and never fails to act promptly. Thus, for instance, directly the hands touch the Choir keys the Pedal couples to Choir, Swell or Great going off immediately; and if one should at the same time play a solo on the Swell or Great it makes no difference. In fact, if one plays two notes on one manual and three or four on another, that manual on which the larger number of notes are being played will immediately couple to the Pedal organ, other manuals going off. The organist is of course perfectly free to dispense with this device and manipulate the couplers in the usual way.

To those unacquainted with the device explained above it should be a revelation. Altogether, the possibilities of the ‘Ventil’ system, in its modern electro-pneumatic perfection, seem to be remarkable, and its claims to consideration have, it appears, yet to be reckoned with.

Some of the *Crescendi* and *Diminuendi* in Reger’s music, which perhaps appear almost impossible in performance, would certainly be much simplified by the up-to-date means of control of modern German instruments—which I have only just touched upon.

Most of the fine instruments in Berlin are, I believe, by the builders Sauer, of Frankfurt a/Oder; but the organ in the American church is, I believe, by another maker.

I trust that the above remarks may not be without some interest to readers.

W. GODFREY SCEATS.

88, St. Asaph Road, Brockley,  
July 4, 1913.

## SONATAS AS VIOLIN TESTS.

TO THE EDITOR OF ‘THE MUSICAL TIMES.’

SIR,—It is surely high time that a protest be made against the practice of including sonatas for pianoforte and violin in the lists of examination test-pieces for violin.

It will not be disputed by those who have taken advantage of their opportunities of observation, that the average member of an average concert-audience does not know the difference between a *solo* violin piece, with a pianoforte accompaniment, and a joint-sonata which elevates the pianoforte from the accompanimental status to the level of co-operating soloist.

Chamber-music of this class is held to stand apart in its artistic performance depends largely upon a complete psychological understanding between the performers, and it would not be going too far to say that it is at least advisable, if not imperative, that performers should experience a personal intercourse sufficient to promote an insight into and a sympathy with each other’s temperamental individuality before undertaking a joint or mutual interpretation of a masterpiece of chamber-music. The earnest student is in the habit of regarding chamber-music as a sort of inner sanctuary, admission to which is only granted to those whose power of self-effacement entitles them to artistic consideration.

The attitude of the examining bodies concerned ignores the necessity of enlightening the uninitiated as to the real nature of the joint-sonata, and encourages the tyro-violinist to regard a duet as a piece for one instrument accompanied by another.

The suggestion that the performance of the violin part of, say, a Brahms joint-sonata with the casual assistance of a perfect stranger at the pianoforte is a proper test of a candidate’s musicianship is surely indefensible.—Obediently yours,

M. MONTAGU-NATHAN.

26, Hereford Square,  
London, S.W.

## A CORRECTION.

TO THE EDITOR OF ‘THE MUSICAL TIMES.’

DEAR SIR,—In the very kind notice of my small organ piece ‘*Jour de nocés*’ in a recent issue, your critic takes exception to my using the tremulant with the swell sub-octave coupler. This is a little error on his part, for the only time the tremulant is used (in the second part of the middle section), he will find it is the swell *sub-octave* coupler that is indicated.—Faithfully yours,

J. STUART ARCHER.

4, Campden Hill Terrace, Kensington, W.

## ‘THE FUTURE OF CHAMBER MUSIC.’

TO THE EDITOR OF ‘THE MUSICAL TIMES.’

SIR,—In the September number (1912) of the *Musical Times*, there was a very suggestive paper by Mr. Rutland Boughton on ‘The future of chamber music.’ In it he suggested the possibility of programme music for the chamber—to associate the forms of chamber music, and especially the string quartet, with definite ideas laid down by title or emotional programme: to write, in fact, tone-poems for concerted music in chamber. Also to give to chamber music vocal and even (in a quiet way) dramatic value. In conclusion, Mr. Boughton wrote: ‘I do not apologise for thus referring to my own works in this matter because, apart from Dr. Walford Davies, no other composer known to me has followed any definitely new line in this branch of music.’

It may be interesting to Mr. Boughton and many of your readers to learn that the well-known New Zealand composer, Mr. Alfred Hill, whose Maori Symphony has been performed at the Crystal Palace, has been working at the lines suggested by Mr. Boughton for some years.

The Austral String Quartet party, headed by Mr. Cyril Monk, of Sydney, have brought forward several works of chamber programme music by Alfred Hill. Among the works of this class written by this composer there are two

Maori String quartets descriptive of Maori legends, which legends, by the way, are full of poetic beauty. And there are two scenes for bass voice, string quartet, and pianoforte, descriptive of a hot, languorous day in Australia, and the coming of the cool south wind, the words of which are as follows:

## SUMMER HEAT.

All is still; not a breath of air in motion,  
The blood-red orb glares down on a burnt-up world.  
All life is pulseless; birds and flowers and man.  
The locust alone drums out his tuneless note,  
And makes the silence more profound.

## THE SOUTH WIND.

Did you feel it? Was it fancy? List again!  
The air is stirring; see the leaves a-rustle,  
Blown by the faint breeze,  
'Tis the South Wind—  
God! how sweet, how fresh, how cool,  
'Tis very life, 'tis life, 'tis life.

The music of this work is full of colour. A later and more important work is a Quintet for strings and pianoforte, with eight solo voices, to which a celesta and organ are added in the last movement. It is called 'Life,' and the idea is to convey the mystery, the yearning to know, the struggles, the pleasures of life; and, finally, to break out in a pean of joy for life, despite all its difficulties.

Herr Knoch, conductor for the Quinlan Opera Company, who was present at a performance of the work in Sydney, was most enthusiastic about the effect this composition made upon him, but he objected to the programme being given to the audience.

It will be seen from the foregoing that Alfred Hill has the same ideas as Rutland Boughton. He found that by labelling his themes he got more meaning into his music from the players, and a hint to the public set their imagination at work and certainly aroused more interest than when there was no 'key to the problem.'—I am, yours sincerely,

S. VOST-JANSSEN.

Jersey Chambers,  
336a, George Street, Sydney, N.S.W.,  
Australia.

## Obituary.

MR. CHARLES OULD, the well-known violoncellist, on June 15, aged seventy-seven. Mr. Ould was, in the later years of his career, the principal violoncello player at many of the chief orchestral concerts in London and at several of the provincial Festivals. He also held a similar responsibility in the private bands of Queen Victoria and King Edward. He was a zealous worker in the cause of chamber-music, and as a member of the Gompertz String Quartet he took part in many notable performances.

MR. W. V. W. VINE, on April 24, aged twenty-two. He was a pupil of, and later an assistant to Dr. Huntley, organist of St. Peter's, Eaton Square. He proceeded to other appointments, and was finally organist and choirmaster at All Saints', Verey, Switzerland. He became F.R.C.O. in 1908 and L.R.A.M. in 1910.

DR. EDWARD FISHER, Principal of the Toronto Conservatory of Music, who died on May 31. He founded the Conservatory, and for two years was President of the Canadian Society of Musicians. He was born at Vermont in 1848.

MR. ARTHUR JOHNSON, organist of Holy Trinity Church, Smeethdale, composer of organ music, church services, and part-songs. For some time he pursued the career of a journalist, and in this capacity he was at Paris during the siege.

## ROYAL OPERA, COVENT GARDEN.

'LA DU BARRY.'

The one and only novelty of the French and Italian season at the Royal Opera was brought to a hearing on July 3. It consisted of what was ingenuously described as 'a series of pictures' from the life of the famous (or notorious) Madame Du Barry, the mistress of Louis XV. The musician who thus distinguishes himself by being the first of his craft to apply his muse to this frail creature is Signor Ezio Camussi, who is thirty years of age. This fact should be borne in mind. Our musician is thirty. Verdi, who also did something in the direction of opera, was world-famous by that time. So far echo has not resounded with the name of Camussi. London certainly has not echoed it from Milan, where the work was produced with immense success last November. The reason may be that London has come to look for dramatic music from Young Italy. She listens in vain this time. Signor Camussi has not yet learned to be dramatic. And there are some moments that might be dramatic in the four pictures that make the opera. The first is at Luciennes in 1773: Louis still free from small-pox and La Du Barry beginning to get on very well with the Duc de Brissac. The next turn of the wheel shows the meeting of these two at the Trianon as part of a pretty hustling scene with the 'real' properties that dear Augustus Harris loved so well. Then we are shown the Abbey of Pont aux Dames. This means a *fugato*, which would not even be commended 'for ability' by the examiners in music in the University of Oxford. Then follows a really pretty scene between the novices and La Du Barry, and a duet in the best modern Italian style, in which the composer gives another of the hints already made of future distinction. Finally history jumps on to the last days at Luciennes in 1792, when, as every good student of French history knows, the ex-favourite of the King of France lost her head in more senses than one. The description of the work as being 'pictures' disarms any charge of incoherence in the story, and incidentally removes any possibility of dramatic effect. It is all very pretty and nicely coloured, like the frescoes on the walls of an Italian restaurant: but to continue the simile, one looks in vain for anything that is sustaining. There are some charming moments in the music. Signor Camussi shows a graceful lyrical touch at many points; but when it comes to putting in heavy shadows his hand fails him and he daubs with tar. Yet though he does not succeed in convincing, yet he imports a something into his music that makes one hopeful for the future. It would be no matter of surprise if, in say five years' time spent in study and self-criticism, Signor Camussi were to burst upon the world with a really fine opera. The performance was good. There were many factors in it. Mr. Harry Brooke, who painted the scenery, comes first. The view he gives of the Trianon, and his 'built up' of the Abbey, are triumphs of that but sub-consciously appreciated art. The casting was well enough. There was not much of the charm one supposes La Du Barry to have possessed, and Madame Edvina rather revealed a lack of body in her tone, as well as gave an impression by her facial expression that the Favourite was short-sighted. Signor Martinelli sang earnestly as the Duc de Brissac. Signor Sammarco as a *Major domo* of dusky hue, and given to wearing a fearful and wonderful turban, had little to do, but did it well. Jean du Barry was introduced, and was made tolerable by M. Crabbe's admirable art, and Cazotte (M. Huberdeau) was also heard to prophesy a bad end for his hostess, La Du Barry. Louis is seen but not heard. Signor Panizza conducted well, and the composer was summoned before the curtain.

## GENERAL RÉPERTOIRE.

After being 'left dry,' as the term is, for four years, Mozart's 'Don Giovanni' has been mounted. This erstwhile mainstay of any operatic enterprise was warmly received. The present generation—the one that was of an opera-going age four years ago—has seen better performances. Mozart would seem to be in danger of being shouted down by Wagner. The greater part of the music was vociferated. The Don was M. Rouard, one of this season's new-comers. He made the Don a stylish individual, rather inclined to what the vulgarian of the day would term 'swank.' He

seemed haunted, and therefore unable to keep still. It was a good attempt at a reading of the part, but it was only an attempt. Madame Destinn was the Donna Anna, Mlle. Stralia (well-known in Australia as Miss Fischer) did well on her first appearance on the stage. She provided something novel in her Donna Elvira, as she was able to sing the music, though her voice is somewhat on the powerful side. Miss Mignon Nevada gave us much of the fragrance of Zerlina. Her voice must be likened to good wine, since time will do much to mature it. Signor Aquistapace (Leporello), Signor Malatesta (Masetto), Signor Marvini, a fine resonant bass from France, as the Commendatore, and Mr. John McCormack as Don Ottavio, completed the cast. Signor Polacco was the conductor.

The rest has been repetition, but not in vain. The public apparently like modern Italian opera, and they had it. Walking into the house without looking at the bill one could be sure that the opera was either 'La Tosca' or 'Madama Butterfly.' The French 'Louise' and 'Samson et Dalila' have come in for a good share, and 'Aida' seems to have taken a new lease of life, constituting a sort of automatic observation of the centenary of its composer's birth. In this work M. Paul Franz has distinguished himself by his fine version of the tenor music. Save for Madame Melba, who knows the *bel canto*, the 'Rigoletto' cast was not remarkable. Madame Destinn has for the first time sung the part of Santuzza in Mascagni's 'Cavalleria Rusticana,' and Signor Martinelli has shown fine temperament and vocal resource in its companion in misfortune 'I Pagliacci.' As the month and the season near their end, Gounod's 'Romeo and Juliet' is announced, with Madame Melba and Mr. McCormack, with their Majesties The King and Queen as spectators.

FRANCIS E. BARRETT.

#### THE CARILLON AND ITS MUSIC.

On Saturday afternoon, July 5, under the auspices of the Incorporated Society of Musicians, a lecture was given by Mr. W. W. Starmer, the well-known authority on matters of tone and tune of bells, in the tuning room of Messrs. Taylor's foundry at Loughborough. The prelude to the lecture was the casting of a peal of bells, after which Mr. Starmer proceeded to deal with his subject, 'The carillon and its music,' pointing out that there is no difficulty whatever in proving that the perfection of the bell as a musical instrument is and always has been the chief aim of all the great masters of the art of bell-founding. In England there was a time when the particular weight of a bell and the mechanical requirements for its hanging and ringing were considered more important than its musical tone or tune. Now, however, things have changed, for at the present moment the different harmonic tones in every bell—covering a range of at least two octaves—can be controlled and adjusted with the minutest accuracy, notwithstanding the complex relationship of these tones to each other. The lecturer then proceeded to give an analysis of the tones of two bells tuned on the different systems, and by means of tuning-forks mounted on resonance boxes, successfully demonstrated the great superiority of the method by which the whole of the tones within the compass of two octaves are brought into perfect consonance with each other. A concise description of the mechanism of the carillon was given.

The lecturer pleaded specially for the carillon and its use in promoting the love for and the knowledge of folk-music, in addition to its unique characteristics as a musical instrument. The position of the instrument in most instances enabled an audience consisting of the inhabitants of a whole city to hear music as well as the very limited audience of a concert-room.

It was to be regretted that in England the most artistic bell music was impossible, as there did not exist a carillon of sufficient weight to demonstrate satisfactorily the capabilities of the instrument. An ideal place for such a carillon would be the clock tower of the House of Commons, or in the grounds of the Crystal Palace, where this delightful bell music could be heard to its best advantage. The lecture concluded with some fine examples of carillon music on a carillon of forty bells erected in one of the towers in the

foundry, first by M. J. van Beers, of Brussels (a very promising pupil of M. Josef Denyn), who played the following programme with excellent effect:

'The thorn' ... ..	Shield
'Brise de nuit,' Romance ... ..	D'Hack
'Naar oostland zullen wy ryden' ... ..	F. van Duyse
'Van twee conincks kindern' (vieilles chansons flamandes) ... ..	
'De vlamsche leeuw,' Marche ... ..	
	Miry

After this M. Denyn himself took the clavier, and as an introduction to his well-chosen programme, gave an extensive prelude in the form of a toccata in which chromatic arpeggios, chords, trills, &c., were executed with marvellous rapidity and clearness. Throughout, M. Denyn played with rare executive skill, well-defined rhythm, and fine expression. We expect all this from such a renowned player, but on this occasion he excelled himself, and completely accomplished his task of showing to English musicians the artistic possibilities of his instrument, on which, without doubt, he is the greatest living artist. His programme was:

'March of the men of Harlech' ... ..	
'Allan Water' ... ..	
'Old King Cole' ... ..	
'Rondo,' from Sonata No. 4 ... ..	Niccolai
'Lob der Thäranen' ... ..	Schubert
'Frühlingsglaube' ... ..	
'Grazioso,' from Sonata No. 1 ... ..	Richter
'Zuivere liefde' ... ..	Peter Benoit
'Erste Fantasia' ... ..	

#### PRESENTATION TO MR. W. W. STARMER.

All the world knows Mr. Starmer as a distinguished authority on bells and carillons, but his musical record in other directions is not so familiar to the public. Mr. Starmer resides at Tunbridge Wells, and for twenty-five years he has been organist and choirmaster of St. Mark's Church in this attractive town. Another of his activities has been the direction of that very successful Choral Society, the Tunbridge Wells Vocal Association, established in 1863, and which he



has conducted for twenty-one years. This coming-of-age was duly recognised by the presentation of an address and a sum of 53 guineas subscribed for by 150 past and present members.

The musical record of the Society under Mr. Starmer's régime as conductor is a proud one. In addition to the well-known works of the old masters they have given for the first time in this part of England no less than thirty-eight works by English composers: Elgar (5), Cowen (3), Stanford (4), Parry, Sullivan, Edward German, Coleridge-Taylor, Macfarren, Sterndale Bennett, &c. All these works have been performed in first-rate style with an adequate orchestra and the best soloists.



## I love my love in the morning.

August 1, 1913.

PART-SONG FOR S.A.T.B.

Words by GERALD GRIFFIN.

Composed by BERNARD JOHNSON.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Allegro.*  
*mf*

SOPRANO.  
I love my love in the morn - ing, For she like morn is

ALTO.  
I love my love in the morn - ing, For she like morn,

TENOR.  
I love my love in the morn - ing, For she like morn,

BASS.  
I love my love in the morn - ing, She like

*Allegro.* ♩ = 84.  
*mf*

(For practice only.)

fair. . . Her blush - ing cheek, Its crim - son streak, Its clouds, her gold - en

she like morn is fair, Her cheek, Its crim - son streak, Its clouds, her gold - en

she like morn is fair, Her cheek, . . . Its streak, Its clouds, her gold - en

morn . . is fair, Her blush - ing cheek, Its streak, Its clouds, her gold - en

Copyright, 1913, by Novello and Company, Limited.

hair ; . . Her glance, its beam so soft and kind, Her tears, its dew-y showers, And her  
 hair ; . . Her glance, its beam so soft and kind, Her tears, its dew-y showers, And her  
 hair ; . . Her glance, its beam so soft and kind, Her tears, its dew-y showers, And her  
 hair ; Her glance, . . its beam, . . Her tears, its showers, And her

*p*

*A little slower and very smoothly.* *a tempo.*  
 voice, the ten-der whisp'ring wind, That stirs the ear-ly bowers, Her voice the ten-der  
 voice, the wind that stirs the bowers, And her voice the ten-der  
 (a level tone and no accent.) *dim.* *f* *a tempo.*  
 voice, the wind that stirs the bowers, Her voice the ten-der  
 voice, the ten-der whisp'ring wind, That stirs the ear-ly bowers, Her voice . . the  
*A little slower and very smoothly.* *f* *a tempo.*

*dim.* *rall. molto.* *mf*  
 whisp'ring wind, That stirs . . the ear-ly bowers. . . I  
 whisp'ring wind, That stirs, that stirs the ear-ly bowers. . . I  
 whisp'ring wind, That stirs, that stirs the ear-ly bowers. . . I  
 whisp'ring wind, That stirs the ear-ly bowers. . . I

*dim.* *rall. molto.* *p* *mf*

love my love in the morn - ing, I love my love at noon, . . For she is bright as the  
 love my love in the morn - ing, I love, . . I love my love at noon, For she is  
 love my love in the morn - ing, I love, . . I love my love at noon, For  
 love my love in the morn - ing, I love my love . . at noon, For she is

lord of light, Yet mild as au-tumn's moon. . . Her beau-ty is my bo-som's sun, Her  
 bright as light, Yet mild as au-tumn's moon. . . Her beau-ty is my bo-som's sun, Her  
 she is mild as au-tumn's moon. . . Her beau-ty is my bo-som's sun, Her  
 bright as light, Yet mild as autumn's moon. Her beau-ty is my sun, . . . Her

*A little slower and very smoothly.*  
 faith my fos-t'ring shade, And I will love my dar-ling one, Till e'en the sun shall  
 faith my fos-t'ring shade, And I will love my dar-ling  
 (a level tone and no accent.)  
 faith my fos-t'ring shade, And I will love my dar-ling  
 faith my shade, And I will love my dar-ling one, Till e'en the sun shall

*A little slower and very smoothly.*

*a tempo.* *molto rall.*

fade, And I will love my dar - ling one, Till e'en the sun shall

one, And *a tempo.* I will love my dar - ling one, Till e'en the sun shall

one, And *a tempo.* I will love my dar - ling one, Till e'en the sun . . shall

fade, And I . . will love my dar - ling one, Till the sun shall

*f a tempo.* *molto rall.*

fade. *mf* I love my love in the morn - ing, I love my love at

fade. *mf* I love my love in the morn - ing, I love my love, I

fade. *mf* I love my love in the morn - ing, I love my love, I

fade. *mf* I love my love in the morn - ing, I love my

even, Her smile's soft play Is like the ray That lights the west - ern

love my love at even, Her smile Is like the ray That lights the west - ern

love my love at even, Her smile, . . . The ray That lights the west - ern

love . . . at even, Her smile Is like the ray That lights the west - ern



heaven; . . I loved her when the sun was high, I loved her when he  
 heaven; . . I loved her when the sun was high, I loved her when he  
 heaven; . . I loved her when the sun was high, I loved her when he  
 heaven; I loved . . her when . . the sun was

*A little slower and very smoothly.*

rose; But best of all when eve - ning's sigh Was mur - m'ring at its  
 rose; But best of all at eve - ning's  
 (a level tone and no accent.)  
 rose; But best of all at eve - ning's  
 high, But best of all when eve - ning's sigh Was mur - m'ring at its  
*A little slower and very smoothly.*

*a tempo.* *dim.* *rall. molto.*  
 close, But best of all when eve - ning's sigh Was mur - m'ring  
*f* *a tempo.* *dim.* *rall. molto.*  
 close, But best of all when eve - ning's sigh Was mur-m'ring, mur-m'ring  
*f* *a tempo.* *dim.* *rall. molto.*  
 close, But best . . . when eve - ning's sigh Was mur - m'ring  
*f* *a tempo.* *dim.* *rall. molto.*

*molto rall. e dim.*

at its close, was mur - m'ring, mur

*molto rall. e dim.*

at its close, was mur - m'ring, mur

*molto rall. e dim.*

at its close, was mur - m'ring, mur

*molto rall. e dim.*

at its close, was mur - m'ring, mur

*p molto rall. e dim.*

*pp*

m'ring at its close.

*pp*

m'ring, mur - m'ring at its close.

*pp*

m'ring at its close.

*pp*

m'ring at its close.

*pp* *ppp*

Also published in Novello's Tonic Sol-fa Series, No. 2126, price 1½d.

RUSSIAN OPERA AND BALLET AT  
DRURY LANE.

It is gratifying to record that Sir Joseph Beecham's bold enterprise in importing an entire Russian company for a five weeks' season of Russian opera and ballet has met with brilliant success. The three operas produced, 'Boris Godounov' and 'Khovanstchina,' by Moussorgsky, and 'Ivan the Terrible,' by Rimsky-Korsakov, have especially met with almost unbounded favour. At the close of the full and very interesting article on Moussorgsky's operas which Mrs. Rosa Newmarch contributed to the July *Musical Times* she says:

'In France they [the Moussorgsky operas] seem to have found permanent anchorage; whether they will sail into the haven of our affections and remain there, is a question that the next few weeks will decide one way or the other.'

We think it can now be said that the opera-going public in London at least have decided emphatically that they deeply appreciate the operas of both composers, and that they are grateful to Sir Joseph Beecham for enabling them to enjoy such a rich and enlightening experience. There is food for reflection in the fact that London has had to wait forty years for these revelations of Russian genius.

The most distinguished artist of the company without question is M. Chaliapine. He has a majestic presence and an exceptionally fine bass voice, which he employs with great technical skill, and always as a vent for sincere interpretation. He is withal a great actor.

As Moussorgsky's technical skill was not on a parity with his natural gifts, both of his operas have been edited and revised by his friend Rimsky-Korsakov. This matter is commented upon in Mrs. Newmarch's article, and need not be again discussed in this notice. No ordinary listener could possibly disentangle the work of one composer from the other, and therefore apart from any other question we have simply to judge what is presented as an artistic whole. 'Boris Godounov' was produced at the opening night of the season on June 24, and at once made a deep impression. It was splendidly mounted, the colour-scheme being often dazzlingly vivid, and it was wonderfully well performed. The originality of the music combined with its comparative simplicity and directness of expression made an instant appeal. This can be said, although there were dull moments that arose mainly from the fact that the action is conducted chiefly by men, whose voices, however well used, become at times monotonous. This predominance of male character is a necessity of the drama, but it is not the less a disadvantage from the musical standpoint. A great feature of the presentation was the singing and acting of the chorus. Rarely, if ever before, has such chorus-singing been heard at an English opera house. One never felt that misery which is only too often experienced at opera performances when the chorus is in conflict with the orchestra. Moreover the Russian chorists sang not merely in tune and with fine tone, to which their splendid basses contributed much richness, but with moving expression and singularly natural action. The agonising remorse culminating in the madness and death of the guilty Boris is depicted in profoundly stirring music that leads from one absorbing climax to another of increasing intensity. All this was brought out with terrible fidelity by M. Chaliapine. But there were others of the cast, Mlle. Petrenko, Mlle. Brian, M. Damaev, who deserve more mention than can be given here, and the great ability of the conductor, M. Emile Cooper, was a conspicuous feature.

'Khovanstchina' was performed for the first time on July 1. Although this sad play is thought by some admirers of the composer not to have inspired him to such heights as he attained in 'Boris,' we can only say that for our part we prefer this opera. The development of the story is full of variety, and Moussorgsky repeatedly shows his power to secure a thrill of emotional expression, sometimes by surprisingly simple means. His use of folk-song and folk-song idiom has great charm, and besides there is the contrast of the odour of sanctity in the use of ecclesiastical music always appropriately applied. The rhythmic appeal of the music is always strong, and sometimes fascinating. It is impossible to speak too highly of the mounting and performance of the

work. Again M. Chaliapine was superb. M. Zaporozetz, Madame Petrenko, and Mlle. Brian were also great in their several parts, and others in the cast were fully adequate. The chorus-singing surpassed even that which was heard in 'Boris.' A hymn-like chorus at the end of the first Act kept the audience spellbound, and caused extraordinary enthusiasm. Never before has an operatic chorus been so fêted, and it was all richly deserved. The final catastrophe, in which the 'Old Believers' voluntarily place themselves on a funeral pyre and die, was deeply impressive. The music here has a certain reticence that is remarkable, but yet it seems to fit the situation. Once more we remark that of all the operas presented in this series we are most drawn to 'Khovanstchina.'

Rimsky-Korsakov's opera, 'Ivan the Terrible,' or 'La Pskovitianka,' which was first produced at St. Petersburg in 1873, was given for the first time here on July 8. The story can only be told briefly here. Ivan is a cruel ruler. His evil intentions regarding the inhabitants of Pskoff have been rumoured, and learning that he is about to visit the town the chief townsfolk are divided as to whether to resist or to submit to his wishes. A young rebel, Toucha, is in love with Olga, who is the reputed daughter of the local Prince but is really the illegitimate offspring of a former mistress of Ivan. The maid is deputed to make an offering to the dreaded tyrant, and as she is doing so Ivan is transfixed by the resemblance she bears to his former love and he afterwards ascertains that she is really his daughter. This revelation induces him to promise to spare the town the punishment he contemplated, and to forgive the maiden's lover. But the rebel is already advancing to attack Ivan, and she rushes out to stop his advance and is shot dead before her father. The display of his grief is the final scene of the opera. Although the music is always full of interest because of its strength and clarity it does not rise to supreme heights until the last Act. A procession scene has a splendour that dazzles, and there are numerous other incidents that call forth the skill and power of the composer. The music is always born of the dramatic demands, and does not stoop to make effects for their own sake. Again we have to note the all-round excellence of the performance, and to record the outstanding ability of M. Chaliapine. Mlle. Brian was a charming Olga; and the other principals were, to say the least, highly efficient. M. Emile Cooper, as before, distinguished himself as conductor. Altogether this was a memorable evening.

Other performances of these operas were given on later dates, 'Boris' being given specially before The King and Queen on July 21.

We can deal only very briefly with the ballet. The examples presented, that were already more or less familiar to London audiences, were 'Thamar,' 'L'Après-midi d'un Faune,' 'Scheherazade,' 'Narcisse,' 'Petrouchka,' 'Les Sylphides,' 'La Spectre de la Rose,' 'Prince Igor,' 'Pavillon d'Armide,' 'Carnaval,' 'L'Oiseau de Feu,' and 'Le Lac des Cygnes.' The following were new: 'Jeux,' a poem-dance, designed by M. Nijinsky and set to music by Debussy; 'La tragédie de Salomé,' founded on a poem by Humières, the choreography by M. Romanow and the music by Florent Schmitt; and 'Le Sacre du Printemps,' the design of which is by M. Nijinsky and the music by M. Stravinsky. Not one of these novelties can be claimed as a success. So far as the designs of the ballets are concerned, the authors seem to be striving to find new idioms of self-expression, a new æsthetic, the language of which they know themselves only imperfectly and which upsets preconceived ideas established so attractively by the very same artists. The drift to the cult of the angular exhibited in the ballet grafted on 'L'Après-midi'—the music of which seems to yearn for serpentine arabesques—is in 'Le Sacre du Printemps' freely developed, and the appeal seems to have little or no regard for lines of beauty, but only a vague connection with some theory of expression, an explanation of which was made on the stage by Mr. Edward Evans before the curtain rose.

The music baffles verbal description. To say that much of it is hideous as sound is a mild description. There is certainly an impelling rhythm traceable. Practically it has no relation to music at all as most of us understand the word.

The season closed on July 25, when the Russian Ballet was performed in London for the hundredth time. It may confidently be hoped that the success of the scheme will encourage Sir Joseph Beecham still further to increase the public indebtedness to him. A word of acknowledgment is due to Mr. Donald Baylis, the general manager, and to M. Serge de Diaghilew, who organized the company.

#### THE COLERIDGE-TAYLOR MEMORIAL.

In the peaceful and picturesque cemetery at Bandon Hill the remains of Samuel Coleridge-Taylor lie resting. At the head of the grave a monument was recently erected, the headstone of which is of Carrara marble, 6 feet in height and 3 feet in width. On the face of the stone is portrayed the draped figure of an angel with outstretched wings. Beneath the figure is a realistic representation of clouds, and above is a wreath of laurel. The inscription, by Mr. Alfred Noyes, the poet, is as follows:

'In memory of Samuel Coleridge-Taylor, who died on September 1, 1912, at the age of thirty-seven, bequeathing to the world a heritage of an undying beauty. His music lives. It was his own, and drawn from vital fountains. It pulsed with his own life, and now it is his immortality. He lives while music lives. Too young to die: His great simplicity, his happy courage in an alien world, his gentleness, made all that knew him love him.

Sleep, crowned with fame, fearless of change or time,  
Sleep, like remembered music in the soul,  
Silent, immortal; while our discords climb  
To that great chord which shall resolve the whole.

Silent, with Mozart, on that solemn shore;  
Secure, where neither waves nor hearts can break;  
Sleep, till the Master of the world once more  
Touch the remembered strings and bid thee wake.

Then follows a stave with the four bars of music set to the words: 'Thus departed Hiawatha. Hiawatha the beloved'; and on the bevelled edge—'Erected by his wife and other lovers of the man and his music.'

This design was entrusted to Messrs. Charles E. Ebbutt, the well-known monumental sculptors of Queen's Road, Croydon, who have secured a highly creditable success.

We are glad to note that Mrs. Coleridge-Taylor has been granted a pension of £100 a year from the Civil List. This is a just recognition of her husband's genius in services to his country.

#### THE ASSOCIATED BOARD.

The twenty-fourth annual meeting of the Associated Board of the Royal Academy of Music and the Royal College of Music for Local Examinations in Music, was held at the Royal Academy of Music on July 10, Sir William E. Bigge presiding, and among those present being Sir A. C. Mackenzie (Principal of the Royal Academy of Music) and Sir Walter Parratt. The annual report stated that in 1912-13, in the United Kingdom, the number of candidates entered for the local centre examinations was 5,552, as against 5,381 in 1911-12. There were 1,222 passes in the advanced grade, and 1,426 in the intermediate grade, as against 1,196 and 1,511 in 1911-12. The number of candidates in the school examinations in the United Kingdom was 23,196, as against 21,135 in 1911-12. The Exhibitions offered by the Board in the United Kingdom were gained by Dorothy M. Davies, Cardiff Centre, harp; Elizabeth Gluckstein, London Centre, pianoforte; Hyman Grunbaum, Brighton Centre, violin; Leonard S. Jefferies, Bristol Centre, pianoforte; Hubert A. Marno, Croydon Centre, violin; and Elsie Watson, Huddersfield Centre, singing. The Exhibitions offered by the Board in the Dominions Overseas, in connection with the examinations of 1912, had been awarded to Lena Chisholm, Paramatta, New South Wales, violin; Kathleen M. Bradshaw, Melbourne, Victoria, pianoforte; Kathleen Levi, Dunedin, New Zealand, pianoforte; Freda Sweet, Calgary, Alberta, Canada, pianoforte; and Amy M. Wettinger, Malta, pianoforte.

#### MR. HEALEY WILLAN.

##### A CANADIAN APPOINTMENT.

Mr. Healey Willan has been appointed to the post of Head of the Theory School at the Conservatory of Music, Toronto, formerly held by Dr. Humphrey Anger, who has relinquished the post owing to ill-health.

Mr. Willan was born in London in 1880, and he entered the choir school of St. Saviour's, Eastbourne, in 1889. He studied pianoforte and harmony under the late Dr. W. H. Sangster, and played services in church when he was eleven years old.

After studying under Dr. W. S. Hoyte he passed the A.R.C.O. examination in 1896, and in that year became organist and choirmaster of St. Saviour's, St. Albans. He passed the F.R.C.O. in 1899, and was appointed organist to Christ Church, Wanstead, in 1900, and he formed a choral Society in that district. In 1903 he transferred his services to St. John the Baptist, Kensington, and this post



he retained until his Canadian appointment necessitated his retirement. His compositions include: Organ—Prelude and Fugue in C minor, Prelude and Fugue in B minor, Epilogue; Services—Magnificat and Nunc dimittis in B flat and E flat, Communion Services in C and E flat; Anthems—'There were shepherds,' 'While all things were in quiet silence.' Also several part-songs, and a considerable amount of chamber and orchestral music.

On July 22, some of Mr. Willan's friends assembled at Pinoli's restaurant to bid him farewell and to wish him success in his new sphere of labour. All who know Mr. Willan are aware of his skill as an organist, and his attainments generally as a musician. We congratulate Toronto on their acquisition, and we have much pleasure in commending Mr. Willan to the members of the profession in that city.

#### ROYAL ACADEMY OF MUSIC.

The distribution of the term's prizes by the Duke of Connaught was the central feature of a remarkably successful function held at the Academy, in the new Hall, on July 18. Among a great number of prize-winners the most conspicuous was Miss Ethel Edith Bilsland, who won the Dove prize for general excellence, assiduity and industry, and was specially complimented by Sir Alexander Mackenzie. The Principal in his address announced that among the gratifying results of the removal of the Academy into its new building was that the roll of pupils exceeded all previous records. The esprit-de-corps prevailing among old pupils was shown by their contributing £500 towards the decoration of the Hall. A vote of thanks to the Duke of Connaught was moved by Alderman Cooper (who announced that the new Hall was in future to be known as 'The Duke's Hall') and seconded by Sir William Bigge. The Duke of Connaught, in his reply, dwelt on the modern improvement in the state and life of music in England, and attributed a large share of the responsibility for this advance to the Royal Academy and the Royal College of Music. He exhorted students never to give up practising.

The prize-giving was preceded by a short concert in which three junior students of the Academy, Master Harry Alexander (trumpet), Master Egerton Tidmarsh and Miss Evangeline Livens (pianoforte) took a brilliant part.



## THE SOCIETY OF WOMEN MUSICIANS.

Modernism in music was discussed with some thoroughness at the second Composers' Conference of the Society of Women Musicians, which took place at the Women's Institute, 92, Victoria Street, on July 4 and 5. In her opening address the president, Dr. Emily Daymond, compared present progressive changes in music with those of the past. Mr. Rutland Boughton spoke on the Phantasy Form, for which he thought 'Fancy Form' would prove a more stimulating name. He deprecated the tendency of composers to write, as 'Phantasies,' works that were really 'tabloid sonatas'; a mutilated sonata, he said, was not a new art-form, as Phantasies claimed to be, and only the needs of a new life could create a new form. He believed in the combination of drama and chamber music as a field for future work. Mr. W. W. Cobbett discussed Mr. Boughton's paper in relation to the Phantasies that had come under his notice in connection with the Musicians' Company's competitions.

At the second meeting, Dr. Walford Davies dealt with the whole-tone idiom, which, he said, was based on a chord rather than on a scale. To use the whole-tone series for melody was to banish all the individuality and variety that ordinary melodic outline drew from the disposition of whole-tones and semitones. As a harmonic weapon the whole-tone chord brought new resources to the composer. Being uniform in its intervals it could be used, as Bach used the diminished seventh, as a 'harmonic exchange' for modulation. Mr. Thomas Dunhill spoke on modern harmony, and an excellent discussion ensued.

## THE PATRON'S FUND CONCERT.

The six new works by British composers that were played by the London Symphony Orchestra, under the auspices of the Patron's Fund, at Queen's Hall on July 15, gave food for mixed satisfaction. On the credit side was a common zeal for the modern spirit of suggestiveness, with its freedom of thought and handling; on the debit side was much lameness of expression. The workmanship had ease and confidence, but the invention was not strong, and little of the music had life of its own. The object of the Fund is not to put before the public the mature work of practised artists as much as to assist the immature and unpractised to discover their own weaknesses. What British composers of the rising generation most need to further their progress is more self-criticism, and nothing promotes this better than performance of their music. The concert will have done good service if it leads one or more of the composers represented to keep a closer watch on his thoughts. It is the fluent pen that wants the most careful guiding.

Some of the strongest music of the evening was found in the opening number, Dr. Cyril Rootham's tone-poem 'Pan,' which on the whole sustained a higher level of thought and effectiveness than any other work in the programme. The music that suggested the wild, panther-like element in the god's nature was cleverly done, and there was much well-directed individuality in the score. The work, however, was a little over-long, and its grip often slackened. It contained the making of an excellent tone-poem. Mr. Arthur Hinton's dramatic Romance for orchestra, 'Porphyria's Lover' (after Browning), was largely a series of disappointments; it was always about to do great things, both with its storm-motive and with its love-motive, but got no further than well-worded promises. Mr. Ralph Lettis, whose setting of Frederick Locker's 'Love, time, and death' was sung by Mr. Jamieson Dudds, needs radically to revise his ideas of the manner in which music should be employed to intensify or clarify the emotions of a vocalised text. His setting added nothing to the poem, as his vocal and instrumental parts were mutual hindrances rather than mutual aids to expression. A surer touch was revealed by Mr. A. von Ahn Carse, in his Variations on a theme in A minor. In his eight movements there was nothing forced, inappropriate, or ineffectual. The manner was refined, and many ideas felicitous. At the same time the work left the impression of timidity, and more of it than was necessary was rooted in the Victorian past. Incidentally, it is dangerous, since Elgar wrote his 'Enigma' Variations, to dwell with much fondness upon rising and falling sevenths. The most commanding work in the evening's list was Mr. Hubert Bath's Symphonic-poem,

'The visions of Hannele,' after Gerhart Hauptmann. It pictures the fleeting death-bed visions of a fever-stricken child who has been driven by despair to attempt suicide. It opens with a plaintive section that well suggests the drab pathos of the child's dying. The portrayal of the brutal father, and later, that of the Angel of Death and the hunch-backed village tailor are theatrical, and the theme of the gentle mother is undistinguished. The work lacks unity and consistent atmosphere. It 'wears its heart on its sleeve'; it states boldly where it should hint. Towards the end there are passages that grew from no more vital source than the composer's fluency and ease of craftsmanship. The scoring, however, is masterly, and there is considerable eloquence at certain moments. After this tale of woe some hope was roused by the motto affixed to Mr. John Greenwood's Orchestral fantasy—'God's in His Heaven, all's right with the world'—till it was discovered that the composer sets out to 'represent the struggle in the mind, where the various phases of thought and philosophy, together with the sorrows of life, threaten to destroy belief in the truth of Browning's words.' The work is built upon themes with high-sounding labels, such as 'Faith,' 'Brotherhood,' 'Sorrow,' 'The Fact,' but does not come within measurable distance of typifying them. It has little invention, but there are vigorous texture, vitality of manner, rather than of method, and much volubility. The remaining number in the programme was Gernsheim's E minor Violoncello concerto, which was skilfully and expressively played by Mr. Cedric Sharpe, Sir Charles Stanford conducting. The new works were conducted by their respective composers.

## London Concerts.

## SLAVONIC MUSIC.

There has been no dearth of Slavonic music in London during the present century. For a time we were deluged with it. But it was from a few of the most prominent composers that the surfeit came, and most of the men of second rank remained little more than names to us. More recently enthusiasts such as M. Kussewitzky have given us a better insight into their quality. M. Emil Mlynarski, conductor of the Scottish Orchestra at Glasgow, has now strengthened our appreciation of the Russian music of to-day by three orchestral concerts. These took place at Queen's Hall on June 19, 25, and 27, with the assistance of the London Symphony Orchestra. The chief work in the first programme, which for the rest was made up of Polish music, was M. Mlynarski's own Symphony in F, a musicianly and attractive work that made a good impression when introduced to London last year. The deepest appeal was made, however, by a symphonic-poem, 'Anielli,' an imaginative work of telling musical and suggestive quality. Its 'programme' is 'the life and thoughts of a Polish exile in Siberia.' Karłowicz's Violin concerto, which was played by M. Paul Kochanski, can best be described as a pleasant work. The remaining work in the programme was an overture, 'Marya,' by Statkovski.

The concert on June 25 illustrated the work of Russian composers. It opened with Rimsky-Korsakoff's vigorous overture to 'Ivan the Terrible,' and contained Kallinikov's well-known Symphony in G minor, which has not lacked appreciation in this country. Two pieces by M. Wischnegradski—an 'Elegy' and a symphonic-poem, 'The nun'—displayed considerable power of thought and orchestral treatment. Liadov was represented by his 'Baba Yaga,' which was encoored, and 'The enchanted lake,' a work of no great moment. Tchaikovsky's 'Sérénade mélancolique' for violin and orchestra, and Glazounow's 'Carneval' Overture completed the programme. The third programme was less interesting, as the only novelty, M. Vitezslav Novak's Symphonic-poem, 'In der Tatra,' contained much that was unsatisfactory. Tchaikovsky's 'Pathetic' Symphony, Dvorák's Violin concerto, and Smetana's Overture to 'The bartered bride' made up the rest. At each concert M. Paul Kochanski proved himself an able, musicianly, and reliable violinist.

The residual impression of the music of the less-known Slavonic composers was that it had freshness rather than distinction in its ideas; that its freedom and effectiveness of orchestral treatment were so constant as to suggest a national trait; that its sentimentality was usually instinctive and unconscious, and its strength usually manufactured; and that a better series of programmes could be chosen from the music of our own composers without resort to the bigger men.

#### LONDON SYMPHONY ORCHESTRA.

The last concert of the season, which took place at Queen's Hall on June 23, served to introduce some of the latest works of Dr. Ethel Smyth. These were settings, under the collective title of 'Three moods of the sea,' of lyrics by Arthur Symons, headed 'Requies,' 'Before the squall,' and 'After sunset,' and a marching song entitled 'On the road.' The telling, descriptive power with which Dr. Smyth portrayed the sea in 'The Wreckers' added a similar vividness to these sea-pictures. The composer thinks freely in orchestral terms of suggestive realism, and chooses her colouring and atmosphere with so sure a design that it is the tempestuousness or rest of the sea, and of nothing else, that she portrays. As in her other works, the significance of the music lies not so much in the merit of isolated ideas as in the strength of manner and treatment that underlies all the ideas, whatever their quality. The songs were excellently sung by Mr. Herbert Heyner. A wide gulf separated the styles shown by Dr. Smyth in her songs and M. Stojowski in his Pianoforte concerto, for the latter work contained scarcely a strong moment and little individuality, although one could observe the endeavour to achieve it. The composer played the solo part. The conductor of the concert was Herr Nikisch, whose powers were best revealed in Holbrooke's 'Les hommages' and Tchaikovsky's fourth Symphony.

The Royal Choral Society brought its season to an end with a Coronation Concert at the Albert Hall on June 22. The work of the choir was confined to the singing of familiar numbers, including the 'Hallelujah Chorus,' under the direction of Mr. H. L. Balfour. The remainder of the programme was supplied by Miss Susanne Morvay (pianist), Mr. Guido Ciccolini, and Mr. Edmund Burke (vocalists).

#### VOCAL RECITALS.

Miss Alma Gluck displayed the perfection of her voice at Queen's Hall on the afternoon of June 24, and won the enthusiasm of a large audience. In the evening Miss Elena Gerhardt was heard with the delight that her singing always causes. Her programme was familiar, but as interpreted by two such artists as Miss Gerhardt and Herr Arthur Nikisch it was a series of new sensations. Miss Florence Macbeth increased her fame as a light *coloratura* singer by singing familiar operatic numbers at Queen's Hall on July 1, accompanied by an orchestra under Mr. Thomas Beecham.

Madame Nina Jaques-Dalcroze, who gave a recital at Bechstein Hall on July 8, showed high accomplishment as a *Lieder* singer. In its expressiveness, refinement, and beauty of voice her singing gave exceptional pleasure. M. Jaques-Dalcroze accompanied with great ability.

Three recitals by Madame Yvette Guilbert have to be recorded. They took place at Bechstein Hall on June 27, July 1 and 4, attracted crowded audiences, and gave unlimited delight.

Vocal recitals have been given by Miss Dora Delise (Bechstein Hall, June 23); Miss Florence Shee (Steinway Hall, June 24); Miss Gladys Moger in a programme of British music (Æolian Hall, June 27); Miss Emilia Conti (Bechstein Hall, June 30); Mr. Geoffrey Comyn (Æolian Hall, June 30); Mr. Charles Copeland (Trinity College of Music, July 2); Miss Betty Callish (Bechstein Hall, July 3); Miss Emma Davidson (Broadwood Rooms, July 9); Madame Emily Thornfield (Steinway Hall, July 10); Mrs. Henry Bligh Forde (Æolian Hall, July 11); Miss Margaret Huston (Bechstein Hall, July 11); Mr. Eric Marks (Bechstein Hall, July 17); Madame Ernestine Enriquez (Broadwood Rooms, July 18).

#### PIANOFORTE RECITALS.

Mr. Carl Friedberg chose a classical programme for his recital at Æolian Hall on June 22, and carried it out with considerable distinction. His playing had dignity, massiveness, and finish, and he showed a sense of beauty in interpretation. He was heard again on June 28. At the same hall, on the following day, Miss Aline von Bärenz, a pianist of less than twenty summers, made her first appearance in London, and displayed technical powers that were quite exceptional. The long-sustained high-pressure difficulty of Brahms's *Variations* on a theme by Paganini seemed to cause her no anxiety, and she played the tremendous work clearly, fluently, with unhesitating rhythm and an air of enthusiastic enjoyment.

Mr. Mark Hambourg played with miraculous technical brilliance in some Bach transcriptions at Queen's Hall on June 28.

Pianoforte recitals have been given by Miss Marion Keighley Snowden (Æolian Hall, June 23); Mr. Nino Rossi (Steinway Hall, June 24); Miss Hilda Saxe (Bechstein Hall, June 25); Mr. Wladimir Cernikoff (Æolian Hall, June 26); Miss Augusta Coen (Steinway Hall, June 27).

#### OTHER RECITALS AND CONCERTS.

Two interesting recitals were given at Æolian Hall on June 11 and 21 by Madame Mary Boyer (vocalist) and Mr. Jan Ehrhard (pianist), both of whom are artists of culture and ability. At the second recital Madame Boyer's singing of Massenet's 'Werther' so pleased the audience that it was repeated. In company with Herr Johannes Wolff, Mr. Ehrhard took part in Mozart's Sonata in F for pianoforte and violin.

Master Duci Kerékjarto, a small Hungarian violinist who is not yet twelve years of age, astonished all who came to Bechstein Hall on June 22 with the ease and accuracy of his playing in such difficult music as Lalo's 'Symphonie Espagnole.' He gave a second recital at Steinway Hall on July 9, and appeared again at the London Opera House on July 15.

Mr. David and Madame Clara Mannes gave a second recital of Sonatas for violin and pianoforte at Bechstein Hall on June 24, choosing their programme for the occasion entirely from Beethoven. Their playing was distinguished by its refinement, unity, and technical skill. On July 3 they gave a third recital, and introduced a new Sonata by Mr. Daniel Gregory Mason.

Max Reger's Sonata in A minor for violoncello and pianoforte was played at Bechstein Hall on June 24 by Mr. Cedric Sharpe and his father, Mr. Herbert Sharpe. Its performance served to show that Mr. Cedric Sharpe is progressing creditably, and will soon join the front rank of English violoncellists.

Mr. Sigismund Stojowski gave a recital of his compositions at Æolian Hall, on June 25, with the help of Mr. Paul Kochanski (violinist) and Miss Elizabeth Munthe-Kaas (vocalist). The programme helped to confirm his reputation as a clever composer of miniatures.

Mr. Reginald Werrenrath (baritone), Mr. Gutia Casini (violinist), Mr. Ernesto Bernmen and Mr. Frank La Forge (pianists), gave a joint recital at Bechstein Hall on June 25. All are young, come from America, and possess the capacity of interesting an audience.

Many artists assisted in a concert given by the Irish Folk-song Society at Broadwood Rooms, on June 25. The feature of the programme was the modern treatment of folk-tunes as exemplified in the works of Mr. Hubert Bath (a Pianoforte trio), Mr. Cyril Scott, and others.

Miss Daisy Kennedy (violinist) and Mr. Vernon Warner (pianist), played attractively in Sonatas of Brahms (D minor) and César Franck at Æolian Hall, on June 25. On July 10, the same artists were associated in Grieg's C minor Sonata; Miss Kennedy gave Mr. Cyril Scott's 'Tallahasee' Suite, accompanied by the composer; and Mr. Warner gave solos, including Franck's 'Prelude, Chorale, and Fugue.'

Herr Georg Wille, the court violoncellist to the King of Saxony, who made a deep impression on the occasion of his recent first visit to London, gave a second recital at Bechstein Hall on June 26. His magnificent interpretations of Brahms's Sonata, Op. 99 (with Mr. Richard Epstein) and Bach's sixth unaccompanied Suite were of exceptional quality.

Mr. and Mrs. York Bowen (pianist and vocalist) gave one of their interesting recitals at Æolian Hall on June 26. It was announced that the programme of their next recital would be devised to illustrate the suitability of the viola and horn for *obbligati*, and that both instruments would be played by Mr. Bowen.

Messrs. A. Verhey (pianist), J. Röntgen, junr. (violinist), and J. Mossel (violinist), who form the 'Rotterdam' Trio, were heard at Bechstein Hall on June 27, and played works by Beethoven (Op. 97), Tchaikovsky (A minor), and Prof. Röntgen, senr., in a highly attractive manner.

The Rawdon Briggs Quartet, who are better known in the North than in London, gave a concert in conjunction with Carl Renol (pianist) at Bechstein Hall on July 7. Their high ability was displayed in Quartets by Haydn (D major) and Brahms (B flat major).

M. Hollman, the famous French violoncellist, showed at Bechstein Hall on July 10 how firm a hold he retains on his powers.

Recitals have also been given by Miss Dorothy de Vin, violinist (Bechstein Hall, June 26); Mr. Paul Ludwig, violoncellist (Broadwood Rooms, June 26); and Signor Mario Lorenzi, harpist (Steinway Hall, July 9).

#### ROYAL COLLEGE OF MUSIC.

An excellent students' chamber concert was given at this institution on July 10. The chief work of the evening was Schumann's String Quartet in A major; but greater interest was roused by the performance of a work for three flutes, by Kahla, which was played with distinguished artistic effect, and by Mr. Nicholas Gatty's attractive Violin sonata, as played by Miss Dudding (violinist) and Miss Stokes (pianist). Misses Hanes, Craven and Rees were the vocalists of the occasion, and Master John Nicholas played Schumann's 'Abege' Variations for pianoforte.

The term concluded with an orchestral concert that derived considerable importance from the performance of Dr. Arthur Somervell's 'Thalassa' Symphony, recently produced by the London Symphony Orchestra, and from the production of a new Pianoforte concerto in E minor by Mr. J. Alan Taffis, the Mendelssohn scholar, who interpreted the solo part. The work is distinguished by its maturity of manner, resourcefulness, and vigorous invention. Vocal numbers were given by Miss Clytie Hine and Miss Olive Sturgess, and Sir Charles Stanford conducted.

#### GUILDHALL SCHOOL OF MUSIC.

A concert given at the School on July 2 revealed the existence of much well-directed talent, as represented in the work of a number of instrumentalists and vocalists. The chief concert of the term took place at Queen's Hall on July 17, when the students' orchestra played under the direction of Mr. Landon Ronald, the Principal, and the choir sang under the direction of Mr. Smallwood Metcalfe. The scope and thoroughness of the study of orchestral music carried on at the School were exemplified in admirable performances of the 'Meistersinger' Overture, the first movement of the 'Erica' Symphony, the 'Midsummer Night's Dream' Scherzo, and the accompaniment to Max Bruch's 'Scottish Fantasia' for violin. Both Miss Rebe Kammann, who was the soloist in this work, and Miss Nellie Walker, who sang two of Elgar's 'Sea-Pictures,' possess exceptional ability for students.

#### TRINITY COLLEGE OF MUSIC.

The orchestral concert given by this institution at Queen's Hall on July 16, as usual gave a comprehensive view of the work of the best students and proved it to be of a high standard. The soloists who appeared were Miss Aileen Butler (violinist), Master Richard Johnson (pianist), Miss Dorothy Meallin (violinist), and Miss Mabel Apperly (violinist), each of whom played a concerto movement; Miss Alice Booth, Miss Eva Pocock, Miss Agnes Browning, Mr. Stanley Wright, and Mr. Rodolphe Gaillard (vocalists), and Mr. A. E. Bolton (organist). The orchestra, under Mr. Wilhelm Sachse's direction, gave an excellent account of Weber's 'Euryanthe' Overture.

The artists who appeared at Æolian Hall on June 20 under the auspices of the Professional Musicians' Début Society were Mr. Robert Baladi and Miss Hildegard Nash (violinists), Miss Augusta Coen (pianist), Miss Muriel Michell, Mr. Lewis Stanton, and Mr. Frank Foster (vocalists).

The usual concert in aid of the Italian Hospital and other Italian charities in London, took place at Queen's Hall on June 30, when Signor Caruso was the chief attraction. About one thousand pounds were collected for the charities.

The efficiency of up-to-date methods of teaching has been shown by concerts given by the pianoforte pupils of Mr. Gerald Allen (Æolian Hall, June 20); Mr. Carl Weber (Bechstein Hall, July 8) and Mr. Tobias Matthay (Bechstein Hall, July 10 and 17), and the vocal pupils of Mr. Sterling Mackinlay (Steinway Hall, July 10).

## Music in the Provinces.

(BY OUR OWN CORRESPONDENTS.)

### BOURNEMOUTH.

Events of importance have been few and far between during the past month, mainly because Mr. Dan Godfrey and the orchestral members have been indulging in a well-merited holiday. For a bare four weeks out of the fifty-two serious music is in a more or less dormant condition, and even those persons who are only indirectly associated with the Winter Gardens undertaking welcome the brief respite from Bournemouth's tearing propaganda on behalf of whatsoever is best in music.

Three concerts of considerable interest have, however, given early summer visitors some idea as to the nature of the music that the town provides. The appearance of the Finnish Choir, 'Suomen Laulu,' was a noteworthy occasion, and Bournemouth may be accounted fortunate in being selected as the locale of a concert by a choir of such an established reputation, seeing that this town and Eastbourne were the only provincial centres visited by this organization. The next attraction was a recital by M. Pachmann, on June 20, the eminent pianist's performances and platform byplay resulting in the usual uproarious enthusiasm. If the statement that M. Pachmann is about to enter upon his farewell engagements is a true one, then shall we have cause to lament the departure from public view of one of the most captivating personalities of our time. Then again, on June 27, Miss Maggie Teyte made her first appearance here. Unfortunately, this rising singer was suffering from throat trouble, and so was unable to do herself complete justice.

The Symphony Concerts continued, up to the time of the instrumentalists' annual vacation, their pleasant and unassuming course. A good leavening of standard works did much to ensure the approbation of holiday-makers, who rightly or wrongly are always supposed to be the most conservative of persons in their choice of music. Anyway, compositions of the stamp of the E flat Symphony of Mozart invariably meet with general acceptance, and it is certainly not a depraved taste that finds sweet contentment in the beautiful works of Mozart, or music of a similar perfection. The soloists have comprised Mr. Algernon Holland, one of the first violins, and probably the best artist in that department of the orchestra; Mr. Walter Leah, the recently-appointed first clarinet; Miss Jacoba Wolters, harpist in the Municipal Orchestra, and Miss Monica Rutland, who delighted the audience in a not very appropriate transcription for two harps of Schubert's 'Ave Maria.' Further contrast was provided by the excellent vocal performances of Mr. Manitto Klitgaard and Mr. John Booth. It is only necessary to add that the concert on July 3 was conducted by Mr. F. King-Hall, the leader of the orchestra, in the absence of Mr. Godfrey.

A forthcoming event which promises some original features is the preparatory work for the open-air choral drama which Mr. Rutland Boughton is hoping to produce next year. The preliminary instruction in the choral and dancing branches will be imparted at a 'musical holiday' camp at Bournemouth during the month of August. The actual production of the drama will take place, circumstances permitting, at Glastonbury.

## DEVON AND CORNWALL.

## THE THREE TOWNS.

The two Festivals of the Three Towns Choral Union were numerically more successful than any that have taken place for several years, and as the revival has been gradual during the last few seasons it may be anticipated that a bright future is before this very useful organization. The first service took place in Emmanuel Church, Plymouth, on June 17, and the second in St. George's Church, Stonehouse, on June 26. Thirteen choirs participated—St. Augustine, St. Gabriel, St. Catharine, Emmanuel (Plymouth), St. George and St. Matthew (Stonehouse), St. Mark, St. Paul, Stoke Damerel, St. Barnabas, St. Bartholomew, St. Michael, and Garrison Church (Devonport). The service book was that published by the Diocesan Association, the canticles being sung to Hopkins in D. The anthem was Wesley's 'Blessed be the Lord God of Israel,' and the festal Te Deum was Walmisley in C. The singing of the 350 choristers evidenced artistic and conscientious preparation on the part of Mr. Manley Martin, the conductor, to whose musicianly and capable judgment was due the high standard of reverence and accuracy which characterized the whole service. Special periods of impressiveness were the subdued performance of the liturgy and the intelligent and careful singing of the Psalms. The organist on the former occasion was Mr. R. Waddy, and on the second Miss D. Clark.

For some months past a special committee appointed by the Plymouth Borough Council has considered the problem of the Guildhall Choir, which has achieved great work for many years under the direction of Mr. H. Moreton, borough organist. Opinion has been expressed by the public that with the facilities granted by the Corporation, the Guildhall Choir has had undue advantages over other Societies of like character, and in view of this, it has been moved that it is undesirable that the Corporation shall permit the maintenance of the Guildhall Choir and Orchestra as municipal or privileged or subsidised organizations. It was therefore suggested that the profit-sharing principle be eliminated from the scheme of Corporation concerts, and that the duties of the borough organist be confined to organ recitals and the use of the organ on specified public occasions, with permission to supplement the recitals with local talent or replace them by concerts under the auspices of local musical Societies. The aim of the committee may be to assist local music, but how far this arrangement will tend to limit the standard of local knowledge and ideas remains yet to be seen. If other Societies spring up to take advantage of the withdrawal of the severe competition which has been experienced from the Guildhall Choir, one desirable object will have been achieved.

*A propos*, it is pleasing to state that a choir for unaccompanied singing will probably make its appearance in the autumn. Hitherto Mr. A. C. Faull's Sherwell Choir has been the only mixed-voice combination of that class, and it has necessarily been somewhat restricted in its plans by financial risk.

Other preparations are already in process for next season. A visit will be paid to Plymouth by Madame Tetrassini, through the agency of Messrs. Moon & Sons, and the Misses Smith have announced interesting engagements for their third series of Musical Matinées.

## DEVONSHIRE TOWNS.

An organ recital was given in Lynton Parish Church on June 26, by Miss H. A. Scriven, assisted by Mrs. Edwards and Mr. Telford, vocalists.

Twenty-five choirs, affiliated in the North Devon Choral Union, produced a total of 640 singers at the annual Festival at Ilfracombe on July 2, when Mr. T. Roylands-Smith, conductor, obtained excellent results from preparatory training given to the individual choirs. The diocesan book was used, and Mr. A. W. S. Salter, parish organist, presided at the organ. All arrangements were made by the Rev. E. J. Jeffery, hon. secretary, and the service was characterized by devotional impressiveness. The tented

erred, if at all, on the side of deliberation, but there was no sense of dragging or slackness. The singing of the Benedictus to a singularly beautiful and appropriate choral in D, by Dr. C. W. Pearce, was greatly effective, and the interpretation of the anthem, 'How dear are Thy counsels' (Crotch) was also a source of religious influence. Messrs. Sydney Harper (father and son), of Barnstaple, were the sub-conductors.

Music in the Pavilion at Torquay continues on its high level and attracts continually large audiences. The violinist, Melsa, played two Concertos (Bach in E and Paganini in D) and other pieces with the Municipal Band on July 5, Mr. Basil Hindenberg conducting. Miss Ruth Vincent, Mr. Ivor Foster, Miss Violet Elliott, and Mr. Frank Webster had made appearances recently; and on July 21 the orchestra gave a Tchaikovsky concert.

There is no more self-sacrificing and artistic conductor of a choral Society to be found than Mr. Harold O. Jones, who labours assiduously and with the highest purpose against special difficulties in the little moorland town of Ashburton. He is now preparing his members for Festival performances in the Parish Church in October, of the 'Hymn of Praise' and 'The Creation'; and during the hot summer weeks practices are being held with much enthusiasm.

'The Yeomen of the Guard' was performed on June 14 by the Western Amateur Operatic Society at Totnes under the direction of Mr. Pendarves Trist. The chorus sang remarkably well, and the principals were excellently chosen. Exeter Amateur Operatic Society, at their annual meeting voted the sum of £40 to be paid to charitable institutions as a result of the performances last season of 'Utopia Limited' and 'The Mikado,' making a total of £750 thus contributed during the last seven years. 'Dorothy' was selected for performance next season, Mr. Allan Allen and Mr. Richard Weathersby being re-elected musical director and stage manager respectively.

## CORNWALL.

Troon United Methodist Choir sang anthems and choruses at St. Swithian's on June 26, under the direction of Mr. Varker. The choir connected with Penzance Y.M.C.A. gave an open air concert at Camborne on July 4, Mr. Tregarthen conducting.

Choirs from the Deaneries of Carnmarth, Kerrier, and Penwith accepted invitations to join the Truro Cathedral Choir at the Annual Festival of the Diocesan Choral Association on July 7. The choristers numbered 524, of whom 310 were in the processional division. The conductor was Dr. Monk, organist of the Cathedral, and the organist for the occasion was Mr. Gilbert. The diocesan service book offered no special difficulties to the average parish choir, but it comprised music well adapted to raise the standard of singing and selection. The canticles were sung to a setting by Dr. H. Brewer, and the anthem was Blair's 'King of glory, King of peace.' The performance of the music showed an improvement on that of previous years, and in his sermon the Bishop of the Diocese commended the aims and achievements of the Association.

The same book was used by the choirs of the Deanery of Powder, at their annual Festival at Kea, on July 15, when 210 singers participated. Dr. Monk again conducted, with Mr. A. W. Gill at the organ. The singing was hearty and intelligent, the choirs represented being Perranzabuloe, Feock, Creed, Chacewater, Kea, Truro (St. John's), Ladock, St. Michael Penkevil, Kenwyn, and Truro Cathedral.

Eight choirs from North Cornwall amalgamated in a Festival service at St. Teath, on July 9, these being St. Teath, Lanteglos, Davidstow, Tintagel, Forrabury, Minster, Otterham, and Delabole. The Magnificat and Nunc dimittis were sung to Burnett in A, and the anthem was 'He shall dwell in the land' (Stainer). The Rev. Byron Scott conducted, and Miss Childs Clarke presided at the organ.

The South-western section of the Incorporated Society of Musicians met at Paignton on July 19, for quarterly business, under the chairmanship of Mr. F. L. Harris, supported by Mr. Reginald B. Moore, hon. secretary, and Mr. T. Roylands-Smith, hon. treasurer.



## LIVERPOOL.

It is certain that among the great centres Liverpool more than held its own in the tumultuous welcome given by the citizens to their Majesties The King and Queen during their recent tour in Lancashire.

It would appear that in no other place has music worthy of the name played such a definitely ordered part. In St. George's Hall, where their Majesties were received by the civic authorities, there was fine singing by a hundred voices from the Philharmonic Society's chorus, conducted by Mr. H. A. Branscombe, and accompanied on the great organ by the city organist, Mr. H. F. Ellingford, who also gave a recital of suitable music prior to the ceremony. The choral music included the National Anthem and Gounod's stately march and chorus from 'La Reine de Saba,' 'Hail to thee, King.'

It was the singing of the massed choirs of the Church Choir Association at the subsequent opening of the Gladstone Dock that most impressed their Majesties. This superb choir of 1,220 men and boys was formed from sixty-three church choirs that had previously taken part in the Festivals of the Association. The carefully prepared performance reflected credit on the musical organizations of the city, and especially upon Mr. F. H. Burstall, the Cathedral organist, who conducted, Mr. Ralph H. Baker, the originator and mainspring of the Association, and also upon the various choirmasters and officials, by whom it is well served.

The Band of H. M. Irish Guards provided the accompaniments to the two chief choral items—Elgar's 'Land of Hope and Glory' and Hugo Pierson's inspiring 'Ye mariners of England.' Conducted by their bandmaster, Mr. Charles Hassell, the fine band played a selection of music in which native art was represented by Edward German's 'Welsh Rhapsody' and by excerpts from Sullivan's operas.

The scene was one of great animation when the 'Galatea,' with their Majesties on board, slowly glided up the dock and broke the ribbons stretched across the river entrance. When the yacht was moored the National Anthem was played, and the choir sang Elgar's 'Land of Hope and Glory,' in which Mr. Burstall had happily directed the men's voices to be heard first, then the clear treble of the boys in the refrain, and finally the full choir in harmony in the chorus. Both verses were sung in this manner while the King and Queen remained standing on the upper deck of the yacht facing the singers at the opposite side of the dock, which is comparatively narrow. In the short service, which was conducted by the Lord Bishop of Liverpool, the huge choir was utilised in the choral responses and the Lord's Prayer, distinctly and sonorously chanted, and also in the hymn, 'Praise the Lord, ye heavens adore Him,' which was sung to Haydn's setting, 'Austria.' Lastly came Mr. Burstall's devotional three-fold 'Amen,' which was beautifully sung, unaccompanied, and a verse of Dr. Cummings's arrangement of the National Anthem. As their Majesties departed, 'Ye mariners of England' was a fitting and appropriate choice.

The aims and achievements of the Church Choir Association, which has done so much to improve church choirs and to raise the standard of church music in Liverpool, were never more usefully exhibited than on this historic occasion. The Association may well be encouraged to persevere in its good work.

On the following Sunday, July 13, their Majesties attended a parade of the local Territorials, and a drumhead service held in St. George's Hall. Led by singers stationed on the organ-gallery, the choral music was chiefly sustained by the uniformed assembly itself, and the thousands of Lancashire throats produced a thrilling and impressive volume of tone in the simple music of well-known hymns. The city organist, Mr. Ellingford, was among those who received the honour of presentation to their Majesties at the conclusion of the service.

Writing on the subject of H. H. Pierson's music in a letter inserted in a local contemporary, Mr. Theodore Hill draws attention to the fact that Pierson's oratorio 'Jerusalem,' the second part of 'Faust,' the Concert-Overtures of the dimensions of symphonies, not to mention over a hundred delightful songs, many with orchestral accompaniments, are still reposing on the shelf. Mr. Hill writes as one who

knew Pierson intimately; his father, the late Mr. J. F. Hill, so long the chorus-master at the Norwich Festivals, prepared the performance of Pierson's 'Jerusalem' which was given at Norwich in 1852. Mr. Hill possesses the MS. of Pierson's setting of 'Not a drum was heard,' which he thinks would take any audience by storm; yet it remains unpublished. Whatever may be the reason for the strange and almost studied neglect of Pierson's music in this country, it is at least remarkable that 'Ye mariners of England' was not performed in its entirety at the Gladstone Dock ceremony; for, although the chorus-parts in the official music book issued by Messrs. Novello clearly indicated the silent bars for chorus, which were intended to be played by the band alone, they were omitted in the performance, and the orchestral prelude and symphonies between the verses were not played, although they are distinct features of the work. Whoever was responsible for this mutilated version showed little respect for a native composer who has claims to be better remembered.

During the summer season the concerts provided by the enterprising management of the New Brighton Tower have been well attended. A notably good performance of Gounod's 'Messe Solennelle' was given on June 29 by the combined Liverpool Ladies' Choir and the male voices of the Liverpool Vocal Union, conducted by a lady, Madame Fanny de Boufflers, who exhibited ample command over her orchestral and choral forces. On Sunday evening, July 6, Mr. Rimmer, the Tower conductor, successfully directed a Wagner-Tchaikovsky orchestral concert. An approaching event is the competitive 'Eisteddfod,' to be held on September 13, when the adjudicators appointed are Dr. Roland Rogers and Mr. Harry Evans.

## MANCHESTER AND DISTRICT.

The Royal progress through Lancashire has loomed large in the public mind during the past month, but music has not played quite so prominent a part as it did in Staffordshire in April, or in the South Wales coalfield last year. At Crewe Hall two leading North Staffordshire choirs sang for the entertainment of the Royal guests, but Lord Derby 'put on' a music-hall show and a kinetophone; there was quite a good orchestra, and one is glad to know that the most purely musical 'turn' (Olga, Elgar, and Eli, the flautist trio) gave the rarest delight. This trio consists of Mr. Eli Hudson, his wife and sister. Of the singing propensities of the Lancastrians The King and Queen had plenty of roadside experiences. The necessarily hurried itinerary prevented such notable choirs as the Manchester Orpheus, the two Southport choirs, or the Blackpool Glee and Madrigal from giving of their best—open-air singing on a breezy day is perhaps rather a mixed delight—but two East Lancashire towns, Colne and Nelson, contrived a time-table which permitted the Colne Orpheus and Nelson Arion to welcome their Majesties in the true spirit of gleemen in 'Here's life and health to England's King,' the respective conductors coming in for warm recognition from the Royal visitors. Some of us fall asleep with the music of the day singing in our minds, and I often wondered whether the King and Queen experience anything like the same feelings towards the National Anthem that a musical critic does to the 'Messiah,' say at Christmastime, when he cannot escape from it. One may humbly suggest that when the next Royal tour is contrived, more ingenuity be displayed and the avoidance of the stereotyped National Anthem secured. 'Land of Hope and Glory' was not inaptly described once as perhaps the broadest open-air tune composed since Beethoven's 'Freude, schöner Götterfunken.' Moreover it is distinctly British—at once beefy and breezy; but only a few towns gave it an airing. In one place the school teachers contrived a brilliant and daring variant on the old song, 'Kind, kind and gentle is she,' making the second line to run 'Kind is Queen Mary.'

The most impressive feature has been the singing of tens of thousands of youngsters in some simple unison hymn tune or other melody. At Bolton there were twenty thousand of them, assembled in forty minutes on a huge market square, closed in on all sides by high buildings. The sensation of hearing this multitude of shrill trebles pouring forth 'All people that on earth do dwell' to the 'Old Hundredth,' with

all its heavy charge of dear associations, was remarkable. A writer in the *Manchester Guardian* said: 'Verse after verse they sang, and as the voices rose and fell like one voice, virginal, almost unearthly, as the voices of children are, one almost wished that each verse might be the last, so near was it all coming to tears.' Where the youngsters were gathered in some more open space, as was often the case, these effects were dissipated.

The only music in Manchester at present is at the Royal Manchester College examinations. Here one more product of the Lancashire competitive Festivals—Frank Slater—bids fair to become a really first-class tenor singer. Mr. Harry Baynton Power, who in his youth also 'swept the boards' at these Festivals in the pianoforte classes, has developed more than a respectable talent for composition, to which frequent reference has been made here. Oscar Wilde's 'Dorian Gray' has furnished him with a poetical basis for a series of three violin pieces, 'Solitude,' 'Contemplation,' and 'Gaiety,' in which the writing seems to be more technical than emotional. Mr. Frank Tyer, a pupil of R. J. Forbes, has followed up his recent part-song compositions with some very individual pianoforte pieces.

Sir Henry Wood has been down for a rehearsal with Mr. Brand Lane's choir for a forthcoming performance on 'festival' scale of 'Elijah.' Richter never professed any strong regard for this work, and Balling had either never conducted it or never heard it prior to last winter; so Manchester chorus-lovers will have a mild awakening ere long, for whether you go all the way with Sir Henry or not in his readings, he does galvanize even the most hackneyed works.

Apocryphal the articles in these columns on seaside and inland spa orchestras, and the taste of visitors, the following information from Southport is not without interest. Last month a thousand voting cards were distributed amongst the patrons of the Southport Corporation Band (of the 'Military band' type) playing in the Municipal Gardens; five hundred were returned, suggesting two hundred pieces. The following found most favour: 'William Tell' Overture; Liszt's 'Rhapsodie No. 2'; 'Tannhäuser' Overture; Tchaikovsky's '1812'; 'The Pink Lady' (Ivan Caryll); 'Nights of gladness' Valse; Selection 'Gipsy love'; 'Hullo, Ragtime'; and 'The Rosary' as a cornet solo. Obviously there is room for much improvement in the tastes of Southport—there is need for the resuscitation both of the triennial Festival and the annual competitive one.

Dr. E. C. Bairstow's appointment to York Minster has necessitated some alteration of his Lancashire Choral Society arrangements; he is permitted to retain Preston but not Blackburn St. Cecilia, where Mr. Edgar C. Robinson, of Wigan, follows him as conductor.

At Dalton Hall, in aid of the funds of the Ancoats Settlement, on July 17 and 18, performances were given by a number of University amateurs of Milton's 'Comus,' with music by old Henry Lawes 'and others of the period'; Dr. Keighley arranged the items for female-voice choir. A 'Shepherds' dance' and a Sarabande were given by friends of Miss L. Ratcliffe, orchestral accompaniments being furnished by the members of the Withington Amateur Orchestral Society, conducted by Mr. Wilhelm Schroeder.

The first of Dr. R. R. Terry's series of Bach Concerts, announced in our last issue, took place on June 25 at Westminster Cathedral Hall. The choir was formed from that of the Cathedral, the orchestra was supplied by the Society of Women Musicians, and the soloists were chosen from the choir. Dr. Terry conducted. There was nothing pretentious in the choosing of the programme or the manner of its performance. Everything was done in the spirit that prompted Dr. Terry to give the concerts—that of making the music known. The cantata 'Uns ist ein Kind geboren,' for choir and soloists, was the chief work in the scheme; the smaller numbers included the Kyrie Eleison from the 'Short Mass' in G, the Concerto in D for flute (played by Miss Maude Penville), and solo arias. In all, five vocalists took part. The concert was thoroughly pleasing to those who look upon music as an intellectual enjoyment rather than as an entertainment. The second of the series is announced for October 28.

## Country and Colonial News.

### BRIEFLY SUMMARIZED.

*We cannot hold ourselves responsible for the opinions expressed in this summary, as the notices are either prepared from our newspapers or furnished by correspondents.*  
*Correspondents are particularly requested to enclose a programme when forwarding reports of concerts.*

**EASTBOURNE.**—'Elijah' was performed by the Eastbourne Choral and Orchestral Societies at Floral Hall, Devonshire Park, on July 2, under the direction of Mr. Francis J. Foote. The soloists were Miss Ada Forrest, Miss Gertrude Lonsdale, Mr. Cynlais Gibbs, and Mr. Thorpe Bates. The interpretation was marked by spirit and great efficiency, and a large audience showed keen appreciation.

**HARROGATE.**—The Leeds New Choral Society paid a visit to Harrogate on June 25, and gave a performance of Elgar's 'King Olaf,' under the direction of Mr. Julian Clifford, whose orchestra took part. The choral singing was of high efficiency, and excellent in tone and expressive quality; the orchestral playing was still more conspicuous for merit. The solo parts were taken by the Hon. Mr. Julian Clifford, Mr. John Perry, and Mr. George Baker. The programme also included part-songs given under the direction of Mr. H. M. Turton. This was the first appearance of the Leeds New Choral Society at Harrogate. An enthusiastic welcome was extended to the singers by the audience, and great delight was shown at the quality of the performance.

**HORSTEAD.**—Three performances of Purcell's 'Dido and Æneas' were given in the grounds of Horstead House, on July 16 and 17, by the Colthall and Horstead Musical Society. The principal parts were taken by Miss Jessie Epps (Dido), Miss Diver (Sorceress), Miss Gladys Blume (Belinda), and Mr. Lewis Stroud (Æneas). The Rev. V. N. Gilbert conducted.

**HULL.**—The semi-jubilee of the Hull School of Music was celebrated on June 18, when the Sheriff of Hull, Mr. Hubert Johnson, presided, Mrs. Hubert Johnson presenting the prizes and certificates won by the students. During the year three students have gained professional diplomas, viz., Miss Alice Mason (L.R.A.M.), Miss Irene Sibley (A.T.C.L.), and Miss Doris Moxon (A.T.C.L.), and thirty-three have won public prizes, including a T.C.L. Exhibition of £9 9s. 0d., awarded to Miss Doris White. Congratulations were offered to the students upon their work, and to the founder and principal, Madame Alice Sharrah, the headmaster, Mr. J. T. Pye; and the staff generally. A students' concert followed the prize-giving, the programme including several important works.

**JOHANNESBURG.**—The Choral Society of eighty-five singers and the Orchestral Society of fifty players joined forces on July 9 in an excellent concert at Caledonian Hall. The combined bodies were heard in Beethoven's 'Creation' Hymn, Gounod's 'Soldiers' Chorus,' and other works. Orchestral and other miscellaneous numbers made up the programme, which Mr. F. W. Peters conducted.

**KINGSTON (JAMAICA).**—The second annual concert of the Glee-Singers, held on May 27, sustained the promise of the first, which was reported in these columns in April, 1912. The list of madrigals and part-songs included Bateson's 'Sister, awake!', Bantock's 'My love is like a red, red rose' and 'On Himalay,' Coleridge-Taylor's 'Drake's drum' (female voices) and 'Summer is gone,' and German 'O peaceful night.' Orchestral and solo numbers were also given. Mr. George D. Goode, who conducted, secured some excellent results, and the audience—which included the Governor of Jamaica and the Archbishop of the West Indies—were much gratified.

**LEEDS.**—Mr. J. T. Standing has been appointed director of the Band of the 29th Canadian Light Horse, at Saskatoon. Until his departure he was bandmaster of the Leeds Army Service Corps Band. The Cleckheaton Victoria P. Band have given two concerts at Armley, the proceeds being in aid of the Workpeople's Hospital Fund. The Highfield School anniversary services comprised a children's musical performance, 'Danger signals and rocks that wreck Mr. and Mrs. Boardman are to be complimented on the effort.

MELBOURNE.—Great successes have been won by Madame Clara Butt and Mr. Kennerley Rumford in Australia. On May 17 they sang at the opening of Messrs. J. & N. Tait's new concert hall at Melbourne, a building that will seat 2,400 persons. The Governor-General (Lord Denman) was present.

OUNDE.—The programme of the concert given at Oundle School on July 5 was, as usual, ambitious in design and well carried out. The opening movement of Beethoven's second Symphony was the chief orchestral number; the school choir took part in Elgar's 'It comes from the misty ages,' and Coleridge-Taylor's 'Viking song,' with orchestral accompaniment; and the junior singing-class was heard in folk-songs and other unison songs. Movements from Dvorák's B flat Pianoforte trio and Schumann's E flat Pianoforte quintet were played, and solos were given. The concert was an exhibition of exceptional musical culture in a school, and great credit is due to the music-master, Mr. C. M. Spurling, for his enthusiasm and capacity.

PERTH (W.A.).—Gounod's 'Mors et Vita' was performed on May 21 at the Roman Catholic Cathedral by a selected choir of 100 voices under the direction of Mr. W. J. Westhoven. The singers had devoted over eight months to the preparation of the work, and an interpretation of considerable expressiveness and finish resulted. The solo music was sung by Miss Waugh, Mrs. Blanchard, Mr. P. Roxby, and Mr. Sidney Pick.—On May 29 the new organ of the Cathedral was opened. Mr. J. H. Eales has been appointed organist.

SHEFFIELD.—The Sheffield University Musical Society has been formed, under the presidency of Dr. Henry Coward, for the cultivation of classical music and the practice of choral music under Dr. Coward's direction. The first work to be studied is Gluck's 'Orpheus.'

WELLINGTON (N.Z.).—At an interesting concert given by the Musical Society on May 5, the programme consisted of Mendelssohn's 'The Loreley' and Mascagni's 'Cavalleria Rusticana,' both of which were effectively performed under the direction of Mr. Alfred Worsley, the Society's new conductor. The principals were Madame Wielacrt, Miss Eva Nixon, Miss Livingstone, and Mr. Frank Charlton. An orchestra accompanied.

## Foreign Notes.

### BERLIN.

Towards the end of the season Goldmark's opera 'Die Königin von Saba' was revived at the Deutsches Opernhaus. Next season Thuille's 'Lobetanz,' 'Monsieur Bonaparte,' by Begumil Zepler, and V. von Woikowsky-Biedau's 'Das Nothemd' are to be given for the first time. Revivals of Gluck's 'Iphigenia in Aulis' (in Richard Wagner's version), Mehler's 'Joseph in Aegypten,' Cherubini's 'Der Wasserträger,' Auber's 'Fra Diavolo,' and 'Undine,' by Lortzing, are also promised.—Four festival concerts devoted to works by Beethoven were given under the direction of Herr Mengelberg.—Another festival, given under the auspices of the Allgemeine Deutsche Musiker-Verband and the Deutscher Orchesterbund, took place during June 21-29. Seven concerts were given by different orchestras of an average strength of 200 performers. Besides well-known classical works the programmes included Scheinplug's 'Overture to a Shakespearean Comedy,' Op. 15, Hans Huber's sixth Symphony, a Symphony in C minor by Gustav Cords, Georg Schumann's Overture 'Lebensfreude,' 'Waldwanderung,' by Leo Blech, Hausegger's 'Barbarossa' Symphony, Humperdinck's 'Mannische Rhapsodie,' the Symphonic-poems 'Les Preludes,' 'Mazeppa,' and 'Orpheus' by Liszt, Bruckner's fourth Symphony, and a Concerto for two orchestras by Handel. Among the conductors were Messrs. Albert Gortler, Bruno Walter, Georg Schumann, Carlisch Abendroth, Siegmund von Hausegger, Scheinplug,

Franz Mikorey, Hermann Suter, Fritz Steinbach, Peter Raabe, and Ernst von Schuch.—The Swedish male choir 'Orpheus Drängar' have given two most successful concerts. The programmes consisted chiefly of music by Swedish composers, the music of Alfvén, Bellman, Berg, Lindblad, Liljefors, Ohlson Palmgren, Petsche, Södermann, and Widéen being represented.

### BETHLEHEM, PA.

A performance of the B minor Mass was the central feature of a two-days' Bach Festival given here in June. The Bach Choir had never been heard to better effect, and the playing of an orchestra of sixty added to the impressiveness of the occasion. Dr. J. Fred Wolle conducted.

### BREMEN.

Great success was recently achieved by the Finnish male choir, 'Suomen Laulu.' Under the direction of M. Klemetti they performed an interesting programme including among other things Palestrina's motet 'Ad te levavi,' 'Adoramus te' by Corsi, Sibelius's 'Kahnfahrt,' 'In der Wildnis' by Palmgren, and Klemetti's 'Die Sterne leuchten hell.'

### BUENOS AYRES.

Handel's 'Israel in Egypt' was performed here on May 10 by a choir and orchestra of 200, under the direction of Mr. J. Hampden Wall. The occasion was one of rare interest, and it was highly successful. The soloists were Madame Johanna Oetteking-Brocks, Mr. Oswald Manning, Madame Dora de Rose, and Dr. Douglas W. Sibbald.

### CASSEL.

Under the direction of Dr. Ernest Zulauf, Alfred Kaiser's opera, 'Theodor Körner,' was performed for the first time at the Municipal Theatre.

### CHICAGO.

Under the direction of Mr. Frederick Stock, Paul Ertel's Symphonic-poem 'Die nächtliche Heerschau' was performed for the first time by the Thomas Orchestra.

### COLOGNE.

The eighty-ninth Lower Rhine Musical Festival took place on June 8-10 with great success. Three orchestral concerts were given. The sensational feature of the proceedings was a performance of Gustav Mahler's stupendous eighth Symphony for solo voices, chorus and a very large orchestra. Beethoven's ninth Symphony, Brahms's 'Song of Destiny' and his 'Gesang der Parzen,' proved, however, the chief attractions in a carefully chosen programme. The Festival choir consisted of the combined choirs of the 'Gürzenich' concerts and the Städtischer Gesangverein from Aix-la-Chapelle. Generalmusikdirector Fritz Steinbach, conductor of the Festival, was much fêted. The list of the soloists included the names of Mesdames Foerstel, Philippi, Cahnbley-Hinken, Erler-Schnaudt, Lindenberg, Edyth Walker, and Messrs. Eugen d'Albert, Bronislaw Hubermann, Nieratsky, and Paul Bender.

### DESSAU.

The last season has been one of uncommon musical activity. At the opera Woikowsky-Biedau's 'Das Nothemd,' Richard Strauss's 'Ariadne auf Naxos,' 'Der Bärenhäuter' by Siegfried Wagner, and Puccini's 'La Bohème' were all given for the first time. Otto Taubmann's 'Deutsche Messe,' Felix Draeske's 'Osterszene,' Mahler's fourth Symphony, the Symphonic-poem 'Hunnenschlacht,' by Liszt, Rimsky-Korsakoff's 'Scheherazade,' Noren's 'Kaleidoskop,' and the Overture to 'Herzog Wildfang,' by Siegfried Wagner, figured in the programmes of the symphony concerts given by the Court Orchestra, under the conductorship of Herr Franz Mikorey.

### DORTMUND.

Gabriel Pierné's interesting oratorio, 'Franz von Assisi' was given for the first time under the direction of Prof. Janssen.

## DRESDEN-HELLERAU.

The outstanding feature of this year's 'School Festival' at the Jaques-Dalcroze Institute for rhythmic gymnastics was a performance of Gluck's 'Orpheus.' The whole production was a thing of rare beauty both from a musical and spectacular point of view, and showed the inspiring influence of the method on the pupils' musical sense and its power to uplift conventional ballet dancing.

## EISENACH.

Under the auspices of the new Bach Society a Bach Festival is planned for September 17-18.

## FRANKFURT.

The ballet 'Les petits riens,' with music by Mozart, was recently given for the first time at the Municipal Theatre.

## HAGEN.

An interesting feature of the sixth municipal symphony concert (conductor, Prof. Laugs) was the production of Max Marschall's 'Nachtmusik.'

## HAMBURG.

Friedrich Klose's Symphonic-poem 'Das Leben ein Traum' was played under the direction of Herr Siegmund von Hausegger at the tenth Philharmonic Concert.—Madame Ilse Fromm recently gave the first performance of Cyril Scott's Pianoforte sonata, Op. 66.

## KÖNIGSBERG.

A new cantata, 'An Deutschlands Kaiser,' for children's voices, male chorus, female solo voices, solo violin, and wind and brass instruments, by Frantz Notz, has been successfully produced.

## LA ROCHELLE.

A notable and excellent performance of Gounod's 'Mors et Vita' was given at the Cathedral on June 24 before a crowded congregation. The conductor was M. Jean Gounod, son of the composer.

## LEIPZIG.

The Singakademie (conductor, Herr Wohlgenuth) recently gave a fine performance of Sgambati's 'Requiem.'

## MAGDEBURG.

Among the most interesting recent events have been performances of Krug-Waldsee's dramatic cantata 'König Rother,' his Violin sonata, and a String quartet in D minor by Kauffmann.

## MUNICH.

The programmes of the Festival performances at the Prinzregenten Theater and the Residenz Theater have now been fixed. The scheme includes three cycles of Wagner's 'Der Ring des Nibelungen,' four performances of 'Die Meistersinger,' and one of 'Tristan und Isolde.' Mozart will be represented by 'Don Giovanni,' 'The marriage of Figaro,' and 'Die Zauberflöte.' Performances will also be given of Richard Strauss's 'Ariadne auf Naxos.'

## ST. GALLEN.

The fourteenth Swiss Musical Festival took place during the days of June 14, 15. Two orchestral and two chamber music concerts were given. Among the compositions heard were a Violin sonata by Paul Miche, Othmar Schoeck's String quartet in D major, Op. 25, a Suite for orchestra by Frank Martin, Stavenhagen's new Pianoforte concerto, Symphonies by Gagnebin and Dr. Hans Huber, a 'Stabat Mater' for five solo voices and a cappella choir by L. Piantoni, 'Totenzug' by Carl Vogler, von Glöck's Violin concerto, a Symphonic phantasy (after Goethe's 'Totentanz') by Robert P. Denzler, Hans Lavater's 'Bergpsalm' for baritone solo, chorus, and orchestra, and the Symphonic-poem, 'Die erste Walpurgisnacht' for solo voices, chorus, and large orchestra, by Hermann Suter. Nearly every Swiss musician of note took part in the Festival as composer, performer, or conductor.

## VIENNA.

Among the novelties performed at the last concerts of the Tonkünstlerorchester were a Concert overture by Szymanowski, Joseph Suk's Serenade for string orchestra in E major, Novak's Symphonic-poem 'Auf der hohen Tatra,' and Richard Mandl's Symphonic-rhapsody 'In den Strassen Algiers.'—Verdi's 'Falstaff' was recently revived at the Imperial Court Opera.

## PARIS.

Under the direction of Mr. Thomas Beecham and Herr Oskar Fried, interesting works by Vaughan Williams, Debussy, Ravel, Stravinsky, Casella, and Arnold Schönberg (an excerpt from his choral 'Gurrelieder') were recently played for the first time at concerts at the Châtelet Theatre, given under the auspices of the 'Société des grandes auditions en France.'

## Miscellaneous.

The following official communication from the Executive Committee of the Ghent Exhibition has been received by Dr. Charles Harriss: 'It is one of the Executive Committee's most agreeable duties we are discharging this day in thanking the members of the Imperial Choir of London for their visit to the Ghent World's Fair. We have appreciated to the fullest extent the zeal and courage of your performers who did not fear to add the fatigue of two concerts to that long night voyage. We have also admired the perfect art with which the programmes have been executed, and it is unanimously agreed that the splendid concerts of May 31 and June 1 are to be marked in golden letters in the musical records of our Exhibition. Our Committee trust that, notwithstanding certain incidents for which they are not responsible and which they are first to regret, the members of the Imperial Choir will have brought away a pleasant souvenir of their stay in Ghent. The Imperial Choir follows a beautiful and noble end, namely, to strengthen the bonds of friendship and goodwill between the British Empire and the other nations, which end they have attained in Ghent with the greatest success and splendour. Are we permitted to hope that when, in 1915, the Centenary of the Peace between Great Britain and the United States of America will be celebrated in Ghent, we may count on the sympathetic co-operation of the powerful choir of which you are the eminent conductor?'

The annual 'Musicians' Holiday' of the Home Music Study Union will be held this year at the Red House, Portballintrae, Co. Antrim, from August 30 to September 13. The holiday chairman will be Mr. Percy A. Scholes, as in previous years. The secretary is Mr. J. W. Garbutt, 105, Cyprus Street, Stretford, Manchester. The lecturers will be Miss Mary Neal, Miss Blanche Payling, Mrs. Milligan-Fox, Monsieur M.-D. Calvocoressi, Dr. E. C. Bairstow, Mr. W. A. Traill, Mr. David Penrith, and Mr. Scholes.

The London School of Opera, under the management of Messrs. Grünebaum and Fairbairn, now possesses a home named 'Cosmopolis,' that provides a small theatre as a practical training ground for students. Public inspection of the progress of the School was invited on June 23, when the final scene of Ponchielli's 'La Gioconda,' and the last two acts of Puccini's 'Madam Butterfly' were given; and on July 5, when the programme consisted of acts from 'La Bohème,' and 'Samson et Dalila' and the Mad Scene from 'Hamlet.'

Mr. Ostrovsky has completed, after eighteen years of study, a complicated mechanical device for giving flexibility, suppleness, and strength to the hand for the purposes of musical execution. On June 19, at a demonstration of his system, he explained the use of the instrument—a kind of massage treatment—and showed how safety from every possibility of physical harm was ensured. The method is a preparation, and not a substitute, for technical study.



The Royal Society of Musicians held their 175th anniversary festival dinner on June 26, under the presidency of the Earl of Donoughmore. It was announced that last year the Society distributed £4,743 for the relief of musicians in distress. In aid of the Society's funds a performance of 'The Messiah' was given by the Royal Choral Society at Westminster Abbey on July 9, under the direction of Sir Frederick Bridge.

As already announced in these columns, Mr. Raymond Rose has arranged to give an autumn season of opera in English at Covent Garden, commencing on November 1, with the first performance of his opera, 'Joan of Arc.' We are also informed that the same work will be performed at the Paris Opera House in May, 1914, in connection with the national Joan of Arc celebrations.

The work of the Royal Military School of Music, Kneller Hall, was exhibited at an open-air function on July 3. In a nearly all-British programme the band of students showed of what fine effects of tone, nuance and expression the military band is capable even in a tutelary stage. The work of conducting was shared by Major Stretton and several of the students, who, as future bandmasters, are trained in this art.

A pianoforte recital and demonstration, under the direction of Miss O'Neill, was given at the Hall, Leigh Road, Highbury, on July 9. A feature of interest was the proficiency in harmonizing at sight and impromptu modulation shown by members of the ear-culture and harmony classes. Miss Gertrude Aston sang, and Miss O'Neill played Liszt's third Concert-study.

Mr. William Woodall, conductor of the Stourbridge Male-Voice Society, has been appointed conductor of the North Staffordshire District Choral Society, Mr. Herbert Whittaker, of Blackpool, having resigned owing to the pressure of other work. We regret to record the death (on May 12) of Mr. F. W. Meir, the genial secretary of the Society. Mr. S. A. Wood has been appointed joint-secretary.

The new music wing at St. Paul's School for Girls was recently opened by the Rev. E. S. Palmer, Master of the Musicians' Company. At the opening ceremony, Mr. Gustav von Holst's music of 'The vision of Dame Christian' was performed by the school choir and orchestra, and an address was delivered by Sir Alexander Mackenzie.

The Granville Humphreys Choir, a body of some fifty singers, gave a concert at the Crystal Palace on July 19. Miss Elsie Bennett, Miss Marian Battishill, Mr. Emyln Edwards, and Mr. Robert Pitt (vocalists), and Mr. J. B. Robinson (violin), also contributed to the programme. Mr. Granville Humphreys conducted.

An interesting entertainment given by Miss Florence von Ettinger's Operatic and Dramatic School, on July 14, exemplified the varied scope of the work of the institution. Besides operatic work there were French reciting and acting, dancing (under the direction of Miss Ruby Ginner), singing, and the enactment of a scene from 'Romeo and Juliet.'

We are informed that the Gwent Welsh Male-Voice Choir have returned after a successful nine months' tour of America, during which they had the honour of singing before the President of the United States and Mrs. Wilson, at the White House.

On the occasion of the concert given at the Crystal Palace on June 11 (reported in our July number, p. 478), Dr. Charles Harris was presented with a Silver Loving Cup subscribed for by members of the choir. The inscription on the cup utilized the phrase of the day, 'What are you doing?'

The annual demonstration of the National Union of School Orchestras took place at the Crystal Palace on June 21, when 6,200 violinists, forming two orchestras—advanced and intermediate, were heard under the direction of Mr. Allen Gill.

The fifty-sixth annual Festival of the Tonic Sol-fa Association took place at the Crystal Palace on June 28. The conductor of the junior choir was Mr. Alfred Sears; Dr. Henry Coward conducted the adult choir and adjudicated in the competitions.

His Majesty The King has been graciously pleased to confer the Officers' Decoration upon Lieut.-Colonel George Dixon, 5th Battalion, The Border Regiment.—*London Gazette*, June 20, 1913.

The fête of the National Temperance Choral Union at the Crystal Palace, on July 12, was a brilliant success, great numbers taking part. The results of the competitions are given in the *Competition Festival Record*.

We learn from the *Athenaeum* that Dr. Richard Strauss has set a poem by Friedrich Rückert to music for four solo voices and a *cappella* choir, under the title of 'Deutsche Motette.'

A Conference on Musical Education, similar to that of last year, will be held at St. Paul's Girls' School, Brook Green, Hammersmith, on January 5-10, 1914.

A lecture-demonstration of the art of timpani-playing was given by Mr. Gabriel G. Cleather at Bridgewater House, on July 3.

Mr. J. H. G. Baughan has retired from the editorship of the *Musical Standard*, and is succeeded by Mr. Wallace L. Crowdy.

Dr. Vogt, conductor of the famous Mendelssohn Choir, has been appointed to succeed the late Dr. Fisher as Principal of the Toronto Conservatory of Music.

A dramatic ballet, 'The foam bride' ('Meereslauchten'), by Mrs. Adela Maddison, has been accepted by Dr. Loewenfeld for performance at Hamburg next season.

A presentation of thirty guineas was made on June 27 to Mr. H. M. Jackson, who has been organist of St. James's Church, Wollaston, for forty-five years.

The town of Girvan has honoured the memory of William Jackson, a composer who died there forty years ago, by erecting a memorial in the graveyard where he was buried.

Miss Beryl Reeves has won the 'Fanny Davies' prize at the Francis Holland Conservatorium of Music, 39, Graham Street, S.W.

Mr. C. E. Tinney has been appointed Professor of Singing at the Royal Irish Academy of Music, Dublin.

Mr. Daniel Mayer announces a Beethoven Festival in London in April next.

Mr. H. Mason, clarinetist, has received the first award of the British Musicians' Pension Society.

Mr. H. Leslie Smith has been appointed musical director to the Barnes Operatic and Dramatic Society.

## Answers to Correspondents.

R. E.—You do not state what instrument you play. If the pianoforte, and you actually suffer from 'loss of control over the muscles,' besides great weakness, it would be best to seek medical advice. If the hands and arms tire too soon, it generally suggests wrong use of muscles and muscular rigidity; in this case the personal advice of a teacher working on modern rational lines would be advisable. 'Rotary exercises' are very useful. See the reference to a new method on p. 544.

W. W.—Maurice Ravel is one of the leaders of the modern school in France. Born at Ciboure in 1875, he proceeded to the Conservatoire de Paris, where he studied composition under Fauré. His individuality was manifested early, and the publication of the F major Quartet first spread his fame. He has written no large work. His music is distinguished by its *finesse*, Gallic wit, and advanced harmonic manner.

A. NEWTON.—We cannot trace the tunes you name. The 'School Sight-Singing Reader,' Book 226, Novello's School Songs, 1s., would help you. Of course a teacher would be an advantage.

G. F. B.—M. Edgar Tinel died at Brussels on October 28 last year. He is succeeded by M. Léon Dubois.

W. E.—Advertise in the *New Music Review*, published by The H. W. Gray Co., New York.

## CONTENTS.

	Page
A Portrait of Handel ... ..	505
Wagner and Franz Lachner. By Ernest Newman ...	505
A New Oratorio by Dr. Saint-Saëns: 'The Promised Land.' By Herbert Thompson ... ..	508
More Harmonies of Scriabine. By G. H. Clutsam ...	512
Occasional Notes ... ..	514
'The girl I left behind me': The English Point of View. By Frank Kidson ... ..	516
Madame Yvette Guilbert: Impressions and Opinions. By Gerald Cumberland ... ..	517
A Finnish Festival. By D. C. Parker ... ..	518
Church and Organ Music ... ..	518
Next Season's Novelties. By Harvey Grace ... ..	520
Reviews ... ..	523
Correspondence ... ..	525
Obituary ... ..	527
Royal Opera, Covent Garden. By Francis E. Barrett ...	527
The Carillon and its Music ... ..	528
Presentation to Mr. W. W. Starmier ( <i>with Portrait</i> ) ...	528
Russian Opera and Ballet at Drury Lane ... ..	535
The Coleridge-Taylor Memorial ... ..	536
The Associated Board ... ..	536
Mr. Healey Willan: a Canadian appointment ( <i>with Portrait</i> ) ... ..	536
Royal Academy of Music ... ..	536
The Society of Women Musicians ... ..	537
The Patron's Fund Concert ... ..	537
London Concerts ... ..	537
Music in the Provinces ... ..	539
Country and Colonial News ... ..	542
Foreign Notes ... ..	543
Miscellaneous ... ..	544
Answers to Correspondents ... ..	544

## MUSIC:

'I love my love in the morning.' Part-song for S.A.T.B. By BERNARD JOHNSON ... ..	529
---	-----

THREE Extra Supplements are given with this number:

1. Portrait of George Frederick Handel.
2. 'A Franklyn's Dogge leped over a style.' Part-song for S.A.T.B. By A. C. Mackenzie.
3. Competition Festival Record.

## SPECIAL NOTICE.

To ensure insertion in their proper positions, Advertisements for the next issue should reach the Office, 160, Wardour Street, London, W., not later than

THURSDAY, AUGUST 21.

(FIRST POST.)

## DURING THE LAST MONTH.

Published by NOVELLO & CO., LIMITED.

ADAMS, T.—"All Thy works praise Thee." Anthem. (No. 1033, Novello's Octavo Anthems.) 3d.

GASSIZ, E.—Three Stately Dances. Pianoforte Solo. 2s.

AMBROSIAN TE DEUM.—Harmonized by SIR JOHN STAINER. Edited by SIR FREDERICK BRIDGE. (No. 905, Novello's Parish Choir Book.) 3d.

BAIRSTOW, E. C.—"I will greatly rejoice." Harp Anthem. (No. 1037, Novello's Octavo Anthems.) 3d.

BANTOCK, GRANVILLE.—"O can ye see cushions?" Old Scottish Cradle Song, for S.A.T.B. (No. 1283, Novello's Part-Song Book.) 3d.

BATTISHILL, J.—"Behold, how good and joyful." Arranged by SIR FREDERICK BRIDGE. (No. 1035, Novello's Octavo Anthems.) 3d.

BLAIR, HUGH.—"O Lord, I will praise Thee." Anthem. (No. 1038, Novello's Octavo Anthems.) 3d.

BOYCE, W.—"Lord, what is man?" Anthem. Edited by SIR FREDERICK BRIDGE. (No. 1032, Novello's Octavo Anthems.) 3d.

BUNNETT, E.—Three Short Musical Sketches for Pianoforte. No. 1, Summer; No. 2, Autumn; No. 3, Spring. 1s. each.

CHOPIN, F.—Study in E flat minor (Op. 10, No. 6). (No. 29, The Recital Series of Transcriptions for the Organ. By EDWIN H. LEMARE.) 1s.

— Study in C sharp minor (Op. 25, No. 7). (No. 30, The Recital Series of Transcriptions for the Organ. By EDWIN H. LEMARE.) 1s.

CLEMENS, T. L.—"Elegy." Pianoforte Solo. 2s.

COLERIDGE-TAYLOR, S.—"Who Calls?" Song from "Endymion's Dream." 2s.

COVERLEY, R.—"A Supplication." In B flat. For Medium Voice. 2s.

COWLEY, A. L.—"The Evangel." Sacred Cantata. 1s.

DEVRIES, H.—"Nearer, my God, to Thee." Hymn. Melody by J. B. DYKES. Arranged for Voices and Organ. English and French Words. 2s.

FRIEDLÄNDER, A. M.—"How lovely are Thy habitations." Anthem. Hebrew and English Words. 1s.

ASKELL, H. PENN.—Two Short Songs. (a.) "Will you remember?" (b.) "Some Golden Song." 2s.

GILES, A. E.—"Be good, sweet maid." Four-part Song. 3d.

GOUNOD, C.—"Jesu, our Lord." Anthem. (No. 1034, Novello's Octavo Anthems.) 2d.

GREENE, M.—"O Lord God of Hosts." Anthem. Edited by SIR FREDERICK BRIDGE. (No. 1036, Novello's Octavo Anthems.) 3d.

HILL, C. S.—"How sweet I roamed." Song. 1s. 6d.

— "The Tiger." Song. 2s.

HOLT, G. E.—"The old, old song." Part-Song for T.T.B.B. 3d.

JOHNSON, BERNARD.—"I love my love in the morning." Part-Song for S.A.T.B. (No. 846, The Musical Times.) 1d.

KING, OLIVER.—"Ye shall go out with joy." Harp Anthem. (No. 1036, Novello's Octavo Anthems.) 3d.

KITCHENER, F.—Kyrie in A. On Card. 1d.

## DURING THE LAST MONTH—(continued).

LEY, H. G.—“Dirge.” Part-Song for S.A.T.B. 3d.

MARTIN, G. C.—“O Sacred Guest.” Wedding Hymn. (No. 907, Novello's Parish Choir Book.) 1d.

NEWTON, ERNEST.—“The Bold Gendarme.” Song. In D minor. For Baritone. 2s.

ORIGINAL COMPOSITIONS FOR THE ORGAN. (New Series):—

No. 19. Prelude and Fugue in C. J. L. KREBS. (Edited by JOHN E. WEST.) 2s.

No. 20. Epilogue. W. WOLSTENHOLME. 1s. 6d.

PHILLIPS, A. J.—“Our Father, which art in heaven” (Pater Noster). (No. 217, Novello's Short Anthems.) 1½d.

RESPONSES TO THE COMMANDMENTS.—Twenty-six. Reprinted from the Parish Choir Manual. (No. 909, Novello's Parish Choir Book.) 6d.

ROGERS, J. L.—“O say, ye saints.” Glee for S.A.T.T.B. Edited by LIONEL BENSON. (No. 1286, Novello's Part-Song Book.) 2d.

SAINT-SAËNS, C.—“The Promised Land.” (Op. 140.) Oratorio for Soli, Chorus, and Orchestra. The Text arranged by HERMANN KLEIN. Vocal Score, 2s. 6d.; Vocal Parts, 1s. each.

SCHOOL MUSIC REVIEW.—No. 254 contains the following music in both Notations:—“The Children's Song,” by W. CRAMPTON GORE; “Stilton Hall.” Unison Song, by J. M. CAPEL. 1½d.

SCHOOL SONGS.—Edited by W. G. McNAUGHT. Published in two forms. A. Voice Parts, in Staff and Tonic Sol-fa Notations, with Pianoforte Accompaniment (8vo). B. Voice Parts only, in Tonic Sol-fa Notation.

	A.	B.
No. 1017. “A Farewell.” Two-part Song. A. REDHEAD — 1d.		
“ 1126. “Queen of Flowers.” Two-part Song. EMIL KREUZ 1d. —		
“ 1146. “The Merry Month of May.” Unison Song. R. McLEOD 1½d. —		
“ 1147. “March of the Elves.” Unison Song. R. McLEOD 1½d. —		
“ 1152. “The March Wind.” (March.) Unison Song. COLIN TAYLOR 1½d. —		
“ 1153. “Fledglings.” (April.) Unison Song. COLIN TAYLOR 2d. —		
“ 1155. “Storm Song.” (July.) Unison Song. COLIN TAYLOR 2d. —		
“ 1156. “Little Brothers.” (August.) Unison Song. COLIN TAYLOR 1½d. —		
“ 1157. “Lament.” (September.) Unison Song. COLIN TAYLOR 1½d. —		
“ 1158. “Lullaby.” (November.) Unison Song. COLIN TAYLOR 1½d. —		

SELBY, B. LUARD.—Te Deum Laudamus. In G minor. (No. 906, Novello's Parish Choir Book.) 3d.

SIMPER, R. C.—Magnificat and Nunc Dimittis in G. 4d.

SMYTH, ETHEL.—Short Choral Preludes. Nos. 1—3, and Nos. 4 and 5. (Nos. 439 and 440, Original Compositions for the Organ.) 1s. 6d. each.

SOUTHGATE, T. LEA.—Phantasia on “Adeste Fideles” for Violin, Bells, and Organ. (No. 441, Original Compositions for the Organ.) 1s. 6d.

SUMMERS, J.—“O where shall wisdom be found?” Anthem for A.T.B.B. 4d.

## DURING THE LAST MONTH—(continued).

TAYLOR, FRANKLIN.—Double Scales. Continental Fingering. (No. 24A, Novello's Music Primers and Educational Series.) 1s. Paper Boards, 1s. 6d.

TONIC SOL-FA PUBLICATIONS:—

COWLEY, A. L.—“The Evangel.” Sacred Cantata. 8d.

TONIC SOL-FA SERIES.—Edited by W. G. McNAUGHT:

No. 2122. “And God said, While the earth remaineth.” Harvest Anthem. CUTHBERT HARRIS 1½d.

„ 2123. “I will cause the shower to come down.” Harvest Anthem. E. W. NAYLOR 1½d.

TSCHAIKOWSKY.—“Marche Solennelle.” (Post-humous.) Arranged for Organ by JAMES LYON. (No. 46, Organ Arrangements. Edited by JOHN E. WEST.) 1s. 6d.

WACHTMEISTER, A. R.—“My heart is weary.” Song. In F minor, for Low Voice; in G sharp minor, for High Voice. 1s. each.

WAREING, H. W.—“Love, the Harlequin.” Part-Song for S.A.T.B. (No. 1284, Novello's Part-Song Book.) 3d.

## REDUCED PRICES.

BRAHMS, J.—Rhapsody. (Op. 53.) 8d.

MENDELSSOHN.—Six Sonatas for the Organ. Edited by W. T. BEST. 1s. each.

RECENTLY ADDED TO  
NOVELLO'S OCTAVO EDITION.

## KUBLA KHAN

## A RHAPSODY

FOR SOLO, CHORUS, AND ORCHESTRA.

THE WORDS BY  
COLERIDGE.

THE MUSIC BY  
S. COLERIDGE-TAYLOR.

(Op. 61.)

Price One Shilling and Sixpence. Tonic Sol-fa, One Shilling.

London: NOVELLO AND COMPANY, Limited.

## THE MUSICAL TIMES.

## SCALE OF TERMS FOR ADVERTISEMENTS.

Two Lines .. .. .	£ s. d.
Three Lines .. .. .	0 3 0
For every additional Line .. .. .	0 0 10
One inch (displayed) .. .. .	0 10 0
Half a Column .. .. .	3 0 0
A Column .. .. .	4 0 0
A Page .. .. .	7 10 0

Special Pages (Cover, &c.) by arrangement.

A remittance should be sent with every Advertisement.

ARTICLED PUPIL (or Unpaid Deputy)  
REQUIRED by Organist of a South London Church, near Elephant. Apply (by letter) to 23, Atherfold Road, Clapham, S.W.

SOLO TENOR WANTED.—£20. All Souls' Church, Loudoun Road, Hampstead. Apply, W. J. McLean, Vestry.

# NOVELLO'S VOCAL ALBUMS.

- ARNE, THOMAS A.—TWENTY SONGS (1710-1778). Edited, and with Pianoforte Accompaniment, by W. A. BARRETT. Price 1s. 6d.
- BACH, J. S.—TWENTY SACRED SONGS. Selected from the Schemell Collection, and arranged for Voice and Pianoforte Accompaniment by ROBERT FRANZ. The English Version by the Rev. J. TROUTBECK. Price 1s. 6d.
- BEETHOVEN.—TWENTY-SIX SONGS. Vol. I. English and German words. The English Version by the Rev. J. TROUTBECK. Price 1s. 6d.
- BEETHOVEN.—SEVENTEEN SONGS. Vol. II. English and German words. The English Version by the Rev. J. TROUTBECK. Price 1s. 6d.
- BEETHOVEN.—TWENTY-TWO SONGS. Vol. III. English and German words. The English Version by the Rev. J. TROUTBECK. Price 1s. 6d.
- BENNETT, W. STERNDAL.—TWELVE SONGS, English and German words. Price 1s.; cloth, gilt, 2s. 6d.
- BISHOP, H. R.—TWENTY SONGS (1786-1855). Edited by W. A. BARRETT. Price 1s. 6d.
- BRAHMS, J.—SIX SONGS (Op. 3). For Soprano or Tenor. English and German words. The English Version by W. G. ROTHERY. Price 2s.
- BRAHMS, J.—SIX SONGS (Op. 6). For Soprano or Tenor. Edited by ALBERTO RANDEGGER. English and German words. English words by FELIX MANSFIELD. Price 2s.
- BRAHMS, J.—EIGHT SONGS (Op. 14). For High Voice. English and German words. The English Version by W. G. ROTHERY. Book I. (Nos. 1-4). Book II. (Nos. 5-8). Price 2s. each book.
- BRAHMS, J.—FIVE SONGS. (Op. 19). For High Voice. English and German words. English words by W. G. ROTHERY. Price 2s.
- BRAHMS, J.—FOUR SONGS (Op. 32. Book I.). No. 1 for High Voice; Nos. 2, 3, and 4 for Low Voice. English and German words. English words by W. G. ROTHERY. Price 2s.
- BRAHMS, J.—FIVE SONGS (Op. 32. Book II.). For High Voice. English and German words. English words by W. G. ROTHERY. Price 2s.
- BRAHMS, J.—FOUR SONGS (Op. 46). For Soprano or Tenor. English and German words. The English words by W. G. ROTHERY. Price 2s.
- BRAHMS, J.—FIVE SONGS (Op. 47). For Soprano or Tenor. English and German words. The English words by W. G. ROTHERY. Price 2s.
- BRAHMS, J.—SEVEN SONGS (Op. 48). For Soprano or Tenor. English and German words. The English words by W. G. ROTHERY. Price 2s.
- BRAHMS, J.—TWENTY-TWO SONGS. English words by F. HUEFFER. Price 1s. 6d.
- BRAHMS, J.—SELECTED SONGS. English, French, and German words. Eight Volumes for High Voice and Eight Volumes for Low Voice, each 3s.
- DIBDIN, CHARLES.—TWENTY-ONE SONGS (1745-1814). Edited, and with Pianoforte Accompaniment, by W. A. BARRETT. Price 1s. 6d.
- DVOŘÁK, A.—SIXTEEN SONGS. English and German words. English version by the Rev. J. TROUTBECK. Price 2s. 6d.
- DVOŘÁK, A.—EIGHT LOVE SONGS (Acht Liebes Lieder). (Op. 83.). With English, German, and Bohemian words. Price 3s.
- FRANZ, ROBERT.—THIRTY SONGS. With English words by F. HUEFFER. Price 1s. 6d.
- FRANZ, ROBERT.—FOURTEEN SONGS (Vierzehn Lieder). English and German words. Set to poems of ROBERT BURNS. Edited and adapted by NATALIA MACFARREN. Price 2s. 6d.
- HOOKE, JAMES.—TWENTY SONGS (1746-1827). Edited and with Pianoforte Accompaniment, by W. A. BARRETT. Price 1s. 6d.
- LISZT, FRANZ.—TWENTY SONGS. Selected, and the words translated, by F. HUEFFER. Price 1s. 6d.
- LODER, EDWARD JAMES.—TWENTY-ONE SONGS (1813-1865). Edited by W. A. BARRETT. Price 2s.
- MOZART, W. A.—NINETEEN SONGS. English and German words. The English version by the Rev. J. TROUTBECK. D.D. Price 1s. 6d.
- MOZART, W. A.—SONGS FROM THE OPERAS. With Marks of Expression and Phrasing by ALBERTO RANDEGGER. English and Italian words. LE NOZZE DI FIGARO, 4 Books; DON GIOVANNI, 4 Books. Price, each, 2s.
- SCHUBERT, FRANZ.—Volume I. TWENTY SONGS. For Mezzo-Soprano Voice. Selected, edited, and translated by NATALIA MACFARREN. Price 1s. 6d.
- SCHUBERT, FRANZ.—Volume II. TWENTY SONGS. For a Contralto Voice. Selected, edited, and translated by NATALIA MACFARREN. Price 1s. 6d.
- SCHUBERT, FRANZ.—Volume III. TWENTY SONGS. For Soprano or Tenor. Selected, edited, and translated by NATALIA MACFARREN. Price 1s. 6d.
- SCHUBERT, FRANZ.—Volume IV. SWAN SONGS (Schwanengesang). Fourteen Songs. German and English words. The English version by the Rev. J. TROUTBECK. Edited, with Marks for Phrasing, Expression, and Breathing, by ALBERTO RANDEGGER. Price 1s. 6d.
- SCHUBERT, FRANZ.—Volume V. "THE FAIR MAID OF THE MILL." (Die Schöne Müllerin). German and English words. Twenty Songs. The English version by the Rev. J. TROUTBECK. Edited, with Marks for Phrasing, Expression, and Breathing, by ALBERTO RANDEGGER. Price 1s. 6d.
- SCHUBERT, FRANZ.—Volume VI. "THE WINTER JOURNEY" (Winterreise). German and English words. Twenty-four Songs. The English Version by the Rev. J. TROUTBECK. Price 1s. 6d.
- SCHUMANN, R.—SONGS (English and German words). Edited, and in part translated, by NATALIA MACFARREN. Folio, cloth, price 10s. 6d.
- SCHUMANN, R.—MYRTLES (English and German words). Op. 25. A circle of Songs. Edited and translated by NATALIA MACFARREN. Price 1s. 6d.
- SCHUMANN, R.—THIRTY SONGS (English and German words). Price 2s. 6d.; cloth, 4s. 6d.
- SCHUMANN, R.—WOMAN'S LOVE AND LIFE (Frauenliebe). (English and German words, Op. 42). Edited and translated by NATALIA MACFARREN. Price 1s.
- SCHUMANN, R.—LIEDERKREIS (Op. 39). TWENTY SONGS. English and German words. Edited and translated from the German of J. VON EICHENDORF by NATALIA MACFARREN. Price 1s.
- SCHUMANN, R.—TWELVE SONGS (Op. 35). English and German words. Edited and translated by NATALIA MACFARREN. Price 1s.
- SCHUMANN, R.—A POET'S LOVE (Dichterliebe). Op. 48. A Cycle of Songs. English and German words. Edited and translated by NATALIA MACFARREN. Price 1s. 6d.
- TSCHAIKOWSKY, P.—TWENTY-FOUR SONGS. Selected and translated into English by Lady MACFARREN. Price 2s. 6d.
- WAGNER, RICHARD.—FIVE SONGS. For Soprano or Tenor. English and German words. The English translations by FELIX MANSFIELD. Edited by ALBERTO RANDEGGER. Price 2s.

LONDON: NOVELLO AND COMPANY, LIMITED.



# ANTHEMS

## FOR

### TRINITYTIDE.

#### COMPLETE LIST.

*Almighty and everlasting God ..	Gibbons	14d.
*Angel spirits ever blessed (Hymn to the Trinity, No. 3)	P. Tchaikovsky	2d.
Ascribe unto the Lord ..	S. S. Wesley	4d.
Behold, God is great ..	E. W. Naylor	14d.
Beloved, let us love one another ..	J. Barnby	14d.
*Be ye all of one mind ..	Gerard F. Cobb	14d.
*Blessed angel spirits (Hymn to the Trinity) ..	Arthur E. Godfrey	3d.
*Blessed is the man ..	P. Tchaikovsky	14d.
Blessing and glory ..	John Goss	4d.
*Blessing, glory ..	Boyce	14d.
Come, ye children ..	Bach	6d.
*God came from Teman ..	Josiah Booth	3d.
*God so loved the world ..	C. Steggall	14d.
*Gent, O Lord ..	Matthew Kingston	14d.
*Hail, gladdening Light ..	Mozart	14d.
*Hail, gladdening Light ..	J. T. Field	2d.
He in tears that soweth (S.S.A.), in Key of A	G. C. Martin	4d.
He in tears that soweth (S.S.A.), in Key of A flat	F. Hiller	14d.
*Holy, holy, holy ..	F. Hiller	14d.
*Holy, Lord God Almighty ..	Crotch	3d.
*How goodly are Thy tents ..	Thomas Bateson	4d.
*How lovely are Thy dwellings ..	F. Ouseley	14d.
*Hymn to the Trinity (Blessed angel spirits) ..	P. Spohr	14d.
*Hymn to the Trinity, No. 3 (Angel spirits, ever blessed)	P. Tchaikovsky	2d.
I am Alpha and Omega ..	Ch. Gounod	3d.
I am Alpha and Omega ..	J. Stainer	14d.
I am Alpha and Omega ..	J. Varley Roberts	3d.
I believe, and lo! ..	Blow	6d.
I know that the Lord is great ..	F. Ouseley	14d.
I saw the Lord ..	J. Stainer	14d.
I will magnify ..	J. Shaw	3d.
I will sing of Thy power ..	Greene	4d.
I will sing of Thy power ..	A. Sullivan	14d.
I will sing unto the Lord ..	H. Wareing	14d.
In humble faith ..	G. Garrett	3d.
In Jewry is God known ..	J. Clarke-Whitfield	14d.
In sweet consent ..	E. H. Thorne	3d.
In the fear of the Lord ..	J. Varley Roberts	3d.
Let the peace of God ..	J. Stainer	4d.
Light of the world ..	E. Elgar	3d.
Lord of all power and might ..	William Mason	14d.
Lord of all power and might (Men's Voices) ..	J. Barnby	2d.
Lord, we pray Thee ..	H. A. Chambers	14d.
Lord, we pray Thee ..	J. Varley Roberts	14d.
O Father blest ..	J. Barnby	3d.
O joyful Light ..	B. Tours	4d.
O Lord, my trust ..	King Hall	14d.
O taste and see ..	John Goss	3d.
O taste and see ..	A. Sullivan	14d.
O taste and see ..	A. H. Mann	3d.
O where shall wisdom be found? ..	Boyce	14d.
Ponder my words, O Lord ..	Arnold D. Cuijly	14d.
*Praise His awful Name ..	Spohr	2d.
Rejoice in the Lord ..	G. C. Martin	14d.
*See what love hath the Father ..	Mendelssohn	6d.
Sing to the Lord ..	Mendelssohn	4d.
Stand up and bless ..	John Goss	3d.
Teach me Thy way ..	W. H. Gladstone	14d.
The Lord hath been mindful ..	S. S. Wesley	3d.
The Lord is my Shepherd ..	G. A. Macfarren	14d.
The Lord will comfort Zion ..	J. Shaw	6d.
Thou shalt show me the path of life ..	H. Hiles	14d.
*We give Thee thanks ..	Alan Gray	3d.
We have heard with our ears ..	G. A. Macfarren	14d.
Whatsoever is born of God ..	H. Aldrich	14d.
Who can comprehend Thee ..	H. Oakeley	3d.
Who can comprehend Thee ..	Mozart	3d.

## THE "LUTE" SERIES

*Almighty God, Who hast promised ..	H. Elliot Button	1d.
*Grant to us, Lord ..	H. Elliot Button	1d.
*Let Thy merciful ears ..	A. R. Gaul	14d.
*O God, Who hast prepared ..	A. R. Gaul	2d.
*Teach me Thy way ..	Frank L. Moir	3d.
*We humbly beseech Thee ..	H. Elliot Button	1d.

\* Anthems marked thus (\*) may be had in Tonic Sol-fa, 1d. to 2d. each.

LONDON: NOVELLO AND COMPANY, LIMITED.

# CANTIONES SACRÆ

## MUSICAL SETTINGS OF THE

### ROMAN LITURGY

EDITED BY

## DOM SAMUEL GREGORY OULD

Monk of the Order of St. Benedict.

33-	ADENITE FIDELES. The complete Text (8 verses) with a Prelude by Dr. F. E. Gladstone, and varied Accompaniments by H. B. Collins, Dom Samuel G. Ould, Sir Walter Parratt, Sir C. Hubert H. Parry, Dr. C. W. Pearce, William Sewell, Dr. A. F. Tozer, and S. P. Waddington	1s.
4-	ADORABUS TE, CHRISTE	Mozart
22-	ADOREMUS (for Benediction)	F. E. Gladstone
2-	ADOREMUS (Motet)	C. W. Pearce
10-	ALMA REDEMPTORIS MATER	W. Sewell
65-	ANGELUS AD PASTORES	Sweetinck
56-	ANGELUS AD VIRGINEM	S. G. Ould
40-	AVE MARIA, Op. 12, S.S.A.A.	J. Brahms
42-	AVE MARIA	Edward Elgar
53-	AVE MARIA	Robert Parsons
55-	AVE MARIA	Verdonck
43-	AVE MARIS STELLA	Edward Elgar
27-	AVE MARIS STELLA	S. P. Waddington
45-	AVE REGINA CÆLORUM	S. Ould
11-	AVE REGINA CÆLORUM	W. Sewell
36-	AVE VERUM (Sol-fa, 1d.)	Edward Elgar
7-	AVE VERUM	Healey Willan
26-	BENEDICTA ET VENERABILIS	F. E. Gladstone
6-	BENEDICTION SERVICE (Unison)	S. Ould
59-	BENEDICTION SERVICE (Unison)	R. R. Terry
9-	BENEDICTION SERVICE (Unison)	John E. West
68-	BENEDICTION SERVICE (Unison)	Alfred Hollins
32-	BENEDICTION SERVICE (Four-part)	Agnes Zimmermann
48-	BONE PASTOR	M. H. Eslava
38-	CHRISTUS FACTUS EST	Felice Aniero
29-	COMPLINE HYMN	S. Ould
52-	COR JESU, SALUS IN TE SPERANTUM (Motet)	W. Schulthes
50-	CRUX FIDELIS (Motet)	S. P. Waddington
3-	DEUS MISEREATUR	F. E. Gladstone
47-	DEXTERA DOMINI	W. Sewell
39-	DOMINE SALVUM FAC IN G.	Ch. Gounod
12-	DOMINE SALVUM FAC	E. Silas
61-	DOMINE SALVUM FAC	A. F. Tozer
66-	DOMINE JESU CHRISTE	Abel L. Gabert
17-	EX QUO OMNIA	W. Sewell
7-	HÆC DIES	F. E. Gladstone
60-	HODIE SANCTUS BENEDICTUS	Peter Phillips
49-	INTENDE VOCI ORATIONIS MEÆ	Edward Elgar
20-	LAUDA SION	R. O. Y. Cahorra
44-	LITANY OF LORETTO, THE	F. E. Gladstone
69-	LITANY OF LORETTO, THE	S. G. Ould
23-	LITANY OF LORETTO, THE (Eightfold)	S. G. Ould
31-	MAGNIFICAT IN A	F. E. Gladstone
1-	MAGNIFICAT IN E flat	William Sewell
1-	MAGNIFICAT IN B flat	E. Silas
28-	MAGNIFICAT IN D	E. Silas
15-	MISERERE IN F	F. E. Gladstone
16-	MISERERE (F sharp minor)	F. E. Gladstone
25-	MISERERE (Gregorian Chant)	(Harmonized by V. Novello)
54-	O DOCTOR OPTIME (Motet)	Palestrina
63-	O REX GLORIÆ (Edited by J. Varley Roberts)	S. Webbe
64-	O SACRUM CONVIVIM	Sweetinck
19-	O SALUTARIS HOSTIA	F. E. Gladstone
58-	O VOS OMNES QUI TRANSITIS PER VIAM	Sebastian Duron
41-	O VOS OMNES QUI TRANSITIS PER VIAM	T. L. de la Vittoria
37-	PANIS ANGELICUS (Italian, 18th Century ?)	Edited by S. Ould
46-	RECORDARE	W. Sewell
51-	REGINA CÆLI	A. Hollins
8-	REGINA CÆLI	W. Sewell
14-	RESPONSES AT MASS AND OFFICE.	Harmonized E. S. Ould
35-	SALVATOR MUNDI	J. Blow
17-	SALVE, REGINA IN E	R. L. de Pearsall
5-	SALVE, REGINA	Schubert
18-	SALVE, REGINA	W. Sewell
21-	TANTUM ERGO	S. P. Waddington
67-	TE DEUM (Roman Chant)	F. E. Gladstone
62-	TE DEUM (Vatican Gradual)	S. G. Ould
37-	VIRGAM VIRTUTIS TUÆ	S. G. Ould
		Leonardo Leo

LONDON: NOVELLO AND COMPANY, Limited.

*Demy 8vo, 390 pp., with an Introduction (6 pp.), Tables of the Mediations and Endings, and the Tones of the Psalms. Cloth, gilt lettered on back, price 4s. 6d. net.*

*Words only, Cloth, 1s. 6d. net.*

*The Accompanying Harmonies, prepared by W. G. A. SHEBBEARE.*

*Super Royal 8vo, Cloth, price 3s. 6d., net.*

# A MANUAL OF PLAINSONG

## FOR DIVINE SERVICE

CONTAINING

### THE CANTICLES NOTED THE PSALTER NOTED

TO GREGORIAN TONES

TOGETHER WITH THE LITANY AND RESPONSES

A NEW EDITION

PREPARED BY

H. B. BRIGGS AND W. H. FRERE

UNDER THE GENERAL SUPERINTENDENCE OF

JOHN STAINER

(Late President of the Plainsong and Medieval Music Society).

#### EXTRACT FROM INTRODUCTION.

The forms of the tones used at Salisbury have been adopted in this revision of the Psalter, and the pointing is based on the principles followed in the palmy days of Plainsong, and preserved in the early manuscripts. The rationale of this system is explained in the recent works of the Benedictines of Solesmes.

#### PREFACE.

THE first edition of *The Psalter Noted* was published in 1849 under the supervision of the late Rev. Thomas Helmore, and secured for the Gregorian Tones a general recognition of their appropriateness for Divine worship. Subsequently Mr. Helmore's scheme was enlarged by the issue of *The Canticles Noted*, of *A Brief Directory*, and of three *Appendixes to the Psalter*; and the whole collection was issued in one volume under the title of *A Manual of Plainsong*. The Manual had also two companion books, one of Words only, containing *The Canticles and Psalter Accented*, the other a collection of *Accompanying Harmonies*. Thus complete provision was made for the musical performance of the regular services of the Prayer Book. Practical objections, however, to the monotony of the recitation of several Psalms to one Tone without the relief of Antiphons, added to certain difficulties in the pointing, led to the issue of other Psalters which have competed with *The Psalter Noted*, but without obtaining, any of them, a marked supremacy; and nothing has been issued which covers the whole field so completely as Mr. Helmore's *Manual*.

Study of the art of Plainsong during the last half century has, however, undergone something like a revolution; on every branch of the question new light has been thrown, and not least upon the principles of pointing. In consequence of repeated demands for a new edition of the *Manual*, the work of revision was entrusted to the late Sir John Stainer. He readily undertook the task, and called into collaboration Mr. H. B. Briggs and the Rev. W. H. Frere, with the result that before his death he had passed for the press the greater part of the revised proofs prepared by them for the new edition. He had also devoted much time to the consideration, with Mr. Shebbeare, of the Organ Accompaniments, so that the complete work may be considered as his last contribution to the music of the English Church.

The *Manual* thus appears in a New Edition, revised in accordance with modern standards of taste and science; it does not cover quite so large a field as formerly, for it contains no music for the Holy Communion; but it has the same counterparts as before in the shape of *The Canticles and Psalter Accented*, and *The Accompanying Harmonies* prepared by Mr. Shebbeare, which include accompaniments for the Responses, *Te Deum* and Litany, as well as for the Tones.

*The Canticles noted to Gregorian Tones, together with the Litany and Responses from the above, 1s. 6d.*

LONDON: NOVELLO AND COMPANY, LIMITED.

# NEW HARVEST ANTHEMS

JUST PUBLISHED.  
AND GOD SAID

COMPOSED BY  
CUTHBERT HARRIS.

Price Three-Halfpence; Tonic Sol-fa, Three-Halfpence.

## I WILL CAUSE THE SHOWER

COMPOSED BY  
E. W. NAYLOR.

Price Three-Halfpence. Tonic Sol-fa, Three-Halfpence.

## YE SHALL GO OUT WITH JOY

COMPOSED BY  
OLIVER KING.

Price Three-Halfpence; Tonic Sol-fa, Three-Halfpence.

## I WILL GREATLY REJOICE

COMPOSED BY  
E. C. BAIRSTOW.

Price Three-Halfpence.

## SING A SONG OF PRAISE

COMPOSED BY  
CUTHBERT HARRIS.

Price Three-Halfpence; Tonic Sol-fa, Three-Halfpence.

## THE ETERNAL GOD

COMPOSED BY  
JOHN E. WEST.

Price Three-Halfpence.

## O BE JOYFUL IN THE LORD

(From the 100th Psalm).

COMPOSED BY  
EBENEZER PROUT.

Price Three-Halfpence; Tonic Sol-fa, Three-Halfpence.

## IT IS A GOOD THING TO GIVE THANKS

COMPOSED BY  
THOMAS ADAMS.

Price Three-Halfpence; Tonic Sol-fa, Three-Halfpence.

## O THAT MEN WOULD PRAISE THE LORD

COMPOSED BY  
HUGH BLAIR.

Price Three-Halfpence; Tonic Sol-fa, Three-Halfpence.

LONDON: NOVELLO AND COMPANY, LIMITED.

# NOVELLO'S Sunday School Anniversary Music

## ANTHEMS.

Thine for ever .. .. .	H. ELLIOT BUTTON
I love to hear the story .. .. .	MYLES B. FOSTER
Lord, Thy children guide and keep .. .. .	J. H. MAUNDER
Hosanna we sing .. .. .	JOHN E. WEST

Price Three-Halfpence each.  
Tonic Sol-fa, price 1½d. each.

## HYMNS AND TUNES.

SET I.	
No.	
1.	Come, children, on and forward .. .. .
2.	For the freshness of the morning .. .. .
3.	I love to hear the story .. .. .
4.	Come, O come! in pious lays .. .. .
5.	Thine for ever! God of Love .. .. .
6.	Jesu, Whom Thy children love .. .. .
7.	Sweetly o'er the meadows fair .. .. .
8.	Would you gain the best in life .. .. .
9.	On our way rejoicing .. .. .
10.	Now the daylight goes away .. .. .

GEORGE C. MARTIN  
LADY EVAN-SMITH  
FREDERIC CLAY  
J. STAINER  
W. C. HARVEY  
H. ELLIOT BUTTON  
F. A. CHALLINOR  
C. J. MAY  
WALTER E. GILBERT  
J. ADCOCK

SET II.	
1.	Again the morn of gladness .. .. .
2.	The Angels' Song .. .. .
3.	Forward, Christian children .. .. .
4.	The Golden Shore .. .. .
5.	Saviour, blessed Saviour .. .. .
6.	Enter with thanksgiving .. .. .
7.	Man shall not live by bread alone .. .. .
8.	Stars, that on your wondrous way .. .. .
9.	The day is past and over .. .. .
10.	God will take care of you .. .. .

J. STAINER  
ALBERTO KANDEGGER  
ALFRED MOFFAT  
J. STAINER  
JOHN E. WEST  
F. H. COWEN  
J. VANLEY ROBERTS  
J. STAINER  
JOSEPH BARNEY  
FRANCES R. HAVERGAL

SET III.	
1.	We march, we march, to victory .. .. .
2.	Hark! hark! the organ loudly peals .. .. .
3.	O what can little hands do? .. .. .
4.	While the sun is shining .. .. .
5.	I love to hear the story .. .. .
6.	The roseate hues of early dawn .. .. .
7.	Lord, Thy children guide and keep .. .. .
8.	In our work and in our play .. .. .
9.	The Beautiful Land .. .. .
10.	Gentle Jesus, meek and mild .. .. .

JOSEPH BARNEY  
GEORGE J. BENNETT  
H. ELLIOT BUTTON  
T. ADAMS  
H. J. GAUNTLETT  
A. SULLIVAN  
A. S. COOPER  
F. WESTLAKE  
J. STAINER  
J. STAINER

Both Notations, price Fourpence per Set.  
Words only, 5s. per 100.

LONDON: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

## EVENING CANTICLES.

Set to Gregorian Tones with Verses in Faux-Bourdon.

EDITED BY

FRANCIS BURGESS and ROYLE SHORE.

No.		Tone.	Ending.
1. Magnificat, Nunc dimittis	THOMAS TALLIS	.. { VII. I. ..	IV. } 3d.
2. Magnificat, Nunc dimittis	THOMAS TOMKINS	VI. ..	.. 3d.
3. Magnificat, Nunc dimittis	JOHN HOLMES	.. { II. VIII. ..	II. } 3d.
4. Magnificat, Nunc dimittis	THOMAS MORLEY	.. { I. ..	V. } 3d.
5. Magnificat, Nunc dimittis	WILLIAM BYRD	.. { Tonus Peregrinus .. VIII. }	3d.

LONDON: NOVELLO AND COMPANY, Limited.

## ANTHEM. "AS THE RAIN COMETH DOWN."

By HARPER SEED.  
Words from Isaiah. Price Three-Halfpence.

LONDON: NOVELLO AND COMPANY, Limited.

TE DEUM in F. Price 3d. MAGNIFICAT and  
NUNC DIMITTIS in F. Price 3d. By A. TOASE.  
LONDON: NOVELLO AND COMPANY, Limited.

## NOVELLO'S HARVEST ANTHEMS (Complete List).

*Achieved is the glorious work .. .. .	Haydn	13d.	O sing unto the Lord .. .. .	W. A. C. Cruickshank	4d.
All Thy works praise Thee .. .. .	J. Barnby and J. Kent, each	4d.	*O taste and see .. .. .	J. Gross	4d.
All Thy works praise Thee .. .. .	T. Adams and E. H. Thorne, each	3d.	*O that men would praise the Lord .. .. .	Hugh Blair	4d.
*All Thy works shall praise Thee .. .. .	George H. Ely	13d.	*O that men would praise the Lord .. .. .	John B. McEwen	4d.
*And God said .. .. .	Cuthbert Harris	13d.	*O that men would praise the Lord .. .. .	W. Wolstenholme	4d.
*And the Lord said .. .. .	T. W. Stephenson	3d.	Our God is the Lord of the harvest .. .. .	Emma Mundella	4d.
*Angel voices, ever singing .. .. .	E. V. Hall	3d.	*O worship the King .. .. .	E. V. Hall	4d.
As the earth bringeth forth her bud .. .. .	A. Herbert Brewer	4d.	*Praise, my soul, the King of heaven .. .. .	E. V. Hall	4d.
*Be glad and rejoice .. .. .	Myles B. Foster and Bruce Steane, each	3d.	*Praise, O praise our God and King .. .. .	B. Luard-Selly	4d.
*Behold, I have given you every herb .. .. .	Cuthbert Harris	3d.	*Praise our God, ye people .. .. .	George J. Elvey	4d.
*Bless the Lord thy God .. .. .	J. Varley Roberts	3d.	Praise the Lord .. .. .	Julius Benedict	4d.
Bless thou the Lord .. .. .	Oliver King	3d.	Praise the Lord, O Jerusalem .. .. .	W. H. Bliss	4d.
Blessed be the Name of God (Two-part) .. .. .	G. A. Macfarren	3d.	Praise the Lord, O Jerusalem .. .. .	E. V. Hall and W. Hayes, ea.	4d.
*Blessed be the Name of the Lord .. .. .	H. Gadsby	13d.	Praise the Lord, O Jerusalem .. .. .	J. H. Maunders	4d.
*Blessed be Thou, Lord God .. .. .	J. Kent	4d.	Praise the Lord, O my soul .. .. .	H. Lahee	4d.
*Break forth into joy .. .. .	Oliver King	13d.	Praise the Lord, O immortal praise .. .. .	J. W. Elliott	4d.
*Come, ye thankful people, come .. .. .	Bruce Steane	3d.	*Praise waiteth for Thee, O God .. .. .	John E. West	4d.
Eternal source of every joy .. .. .	F. Brandeis	3d.	*Praise ye the Lord for His goodness .. .. .	Myles B. Foster	4d.
*Father of mercies, God of love .. .. .	John E. West and E. V. Hall, ea.	3d.	*Praised be the Lord .. .. .	C. Steggall	4d.
*Fear not, O land, be glad and rejoice .. .. .	J. Goss	3d.	Praised be the Lord daily .. .. .	T. Ebdon	4d.
*Fear not, O land .. .. .	C. H. Lloyd	13d.	*Praised be the Lord daily .. .. .	C. Harford Lloyd	4d.
*Give ear, O ye heavens .. .. .	Warwick Jordan	3d.	*Rejoice in the Lord .. .. .	B. Tours	4d.
*God be merciful unto us .. .. .	W. G. Alcock	3d.	Rejoice, O ye righteous .. .. .	J. Rheinberger	4d.
*God said, Behold, I have given you every herb .. .. .	John E. West	13d.	*Sing a song of praise .. .. .	Cuthbert Harris	4d.
*Great and marvellous are Thy works .. .. .	J. F. Bridge	4d.	*Sing praises to God .. .. .	H. W. Wareing	4d.
*Great is our Lord .. .. .	Myles B. Foster	4d.	*Sing to the Lord with thanksgiving .. .. .	J. Barnby	4d.
*Great is the Lord .. .. .	Bruce Steane and E. A. Sydenham, each	3d.	*Sing unto the Lord .. .. .	E. A. Sydenham and C. Harris, each	4d.
*Hearken unto Me, ye holy children .. .. .	Arthur W. Marchant	3d.	*Sing we merrily .. .. .	F. A. W. Docker and E. V. Hall, each	4d.
*Hearken unto this .. .. .	W. H. Bell	3d.	*The earth is the Lord's .. .. .	Alfred Hollins	4d.
*He in tears that soweth .. .. .	H. Elliott Button	13d.	The earth is the Lord's .. .. .	J. Hopkins and T. T. Trimmell, each	4d.
*He sendeth the springs into the valleys .. .. .	F. Hiller	4d.	The Eternal God .. .. .	John E. West	4d.
*Honour the Lord with thy substance .. .. .	Herbert W. Wareing	4d.	*The eyes of all wait on Thee .. .. .	George J. Elvey	4d.
*How excellent is Thy loving-kindness .. .. .	J. Stainer	4d.	*The eyes of all wait upon Thee .. .. .	Thos. Adams & M. B. Foster, ea.	4d.
*I looked, and behold a white cloud .. .. .	F. H. Cowen	6d.	*The eyes of all wait upon Thee .. .. .	A. R. Gaul	4d.
*I will always give thanks .. .. .	Healey Willan	3d.	The fostering earth, the genial showers .. .. .	J. L. Hopkins	4d.
*I will cause the shower .. .. .	J. Baptiste Calkin	13d.	*The harvest-tide thanksgiving (Words, 1/6 per 100) .. .. .	Herbert H. Wareing	4d.
*I will extol Thee .. .. .	E. W. Naylor	3d.	The Harvest truly is great .. .. .	W. W. Pearson	4d.
*I will feed my flock .. .. .	C. M. Hudson	4d.	*The joy of the Lord is thy strength .. .. .	Hugh Blair	4d.
*I will give thanks unto Thee .. .. .	E. J. Hopkins	6d.	The Lord hath been mindful of us .. .. .	E. T. Chipp and *S. S. Wesley, ea.	4d.
*I will give thanks unto Thee .. .. .	J. Barnby	4d.	*The Lord hath done great things .. .. .	H. Smart	4d.
*I will give you rain in due season .. .. .	H. W. Wareing	4d.	*The Lord is loving unto every man .. .. .	G. Garrett and A. W. Watson, ea.	4d.
I will greatly rejoice .. .. .	E. C. Bairstow	3d.	*The Lord is my strength and my shield .. .. .	Josiah Booth	4d.
I will magnify the Lord .. .. .	W. A. C. Cruickshank	4d.	The Parable of the Harvest .. .. .	Frank J. Sawyer	4d.
I will magnify Thee .. .. .	*J. B. Calkin and Oliver King, each	4d.	*The vineyard of the Lord .. .. .	Herbert W. Wareing	4d.
I will magnify Thee .. .. .	*J. Shaw, and *A. W. Marchant, ea.	3d.	*The woods and every sweet-smelling tree .. .. .	John E. West	4d.
I will open rivers in high places .. .. .	Edgar Pettman	8d.	*There shall be an heap of corn .. .. .	Cuthbert Harris	4d.
I will sing a new song .. .. .	P. Armes	8d.	*There shall be an heap of corn .. .. .	Ferris Tozer	4d.
*In the day shalt thou make .. .. .	Herbert W. Wareing	3d.	*Thou art worthy, O Lord .. .. .	F. E. Gladstone	4d.
*Is it not wheat harvest to-day? .. .. .	Thomas Adams	3d.	*Thou crownest the year with Thy goodness .. .. .	Josiah Booth	4d.
*It is a good thing to give thanks .. .. .	Thomas Adams	13d.	*Thou, O God, art praised in Zion .. .. .	Cuthbert Harris	4d.
*Joy in harvest .. .. .	Bruce Steane	3d.	*Thou, O God, art praised in Zion .. .. .	E. V. Hall	4d.
*Let the people praise Thee, O God .. .. .	A. R. Gaul	13d.	*Thou, O God, art praised in Zion .. .. .	B. Luard-Selly	4d.
*Let us now fear the Lord our God .. .. .	John E. West	13d.	*Thou shalt keep the feast of harvest .. .. .	W. Wolstenholme	4d.
*Lo! summer comes again .. .. .	J. Stainer	6d.	*Thou visitest the earth .. .. .	F. H. Cowen	4d.
*Look on the fields .. .. .	Charles Macpherson	3d.	*Thou visitest the earth .. .. .	W. H. Callcott	4d.
*Look upon the rainbow .. .. .	Thomas Adams	3d.	*Thou visitest the earth .. .. .	J. W. Elliott	4d.
*Lord of the harvest .. .. .	J. Barnby	4d.	*Thrust in thy sickle and reap .. .. .	Thomas Adams	4d.
*Lord of the rich and golden grain (Harvest Hymn) .. .. .	F. Tozer	4d.	To Thee, O Lord .. .. .	C. Lee Williams	4d.
*Man goeth forth .. .. .	Arthur Carnall	3d.	*Unto Thee, O God .. .. .	W. Wolstenholme	4d.
*My mouth shall speak the praise .. .. .	John E. West	3d.	*Unto Thee, O Lord, do we give thanks .. .. .	John E. West	4d.
*My soul, O praise the Lord Thy God .. .. .	J. S. Bach	3d.	*What'er the blossomed Spring .. .. .	Bruce Steane	4d.
*O be joyful in God .. .. .	John E. West	3d.	*While the earth remaineth .. .. .	Haydn	4d.
*O be joyful in the Lord .. .. .	A. R. Gaul	13d.	*While the earth remaineth .. .. .	Alfred R. Gaul	4d.
*O be joyful in the Lord .. .. .	E. Prout	3d.	*While the earth remaineth .. .. .	F. J. Sawyer and C. S. Heap, ea.	4d.
*O come, let us sing to the Lord .. .. .	B. Tours	13d.	*While the earth remaineth .. .. .	B. Tours	4d.
*O give thanks .. .. .	E. V. Hall and Bruce Steane, each	3d.	*While the earth remaineth .. .. .	W. Steane and H. W. Wareing, ea.	4d.
*O give thanks .. .. .	W. Tucker	13d.	*While the earth remaineth .. .. .	T. W. Stephenson & C. I. Williams, ea.	4d.
*O give thanks .. .. .	E. A. Sydenham	3d.	*Ye shall dwell in the land (Trio, S.A.A.) .. .. .	J. Stainer	4d.
*O God, my soul thirsteth .. .. .	F. R. Greenish	3d.	*Ye shall dwell in the land (S.A.T.B.) .. .. .	J. Stainer	4d.
*O God, who is like unto Thee .. .. .	Myles B. Foster	13d.	*Ye shall go out with joy .. .. .	Oliver King	4d.
*O how great is Thy goodness .. .. .	Thomas Adams	13d.	Your thankful songs upraise (Jubilee Cantata) .. .. .	C. M. von Weber	4d.
*O how plentiful is Thy goodness .. .. .	T. M. Pattison	3d.			
*O Lord, how manifold are Thy works .. .. .	J. Barnby	13d.			
*O Lord, how manifold are Thy works .. .. .	G. A. Macfarren	13d.			
*O lovely peace .. .. .	G. F. Handel	4d.			
*O praise God in His holiness .. .. .	Hugh Blair and J. Weldon, ea.	13d.			
*O praise God in His holiness .. .. .	T. T. Trimmell	4d.			
*O praise ye the Lord .. .. .	Mozart	13d.			
*O praise the Lord of Heaven .. .. .	J. Goss	6d.			
O pray for the peace of Jerusalem .. .. .	B. Rogers	13d.			

## THE "LUTE" SERIES OF HARVEST ANTHEMS.

130 Behold, I have given you .. .. .	H. Elliott Button	3d.	204 O sing unto the Lord .. .. .	Turle Lee	3d.
132 Be joyful in God .. .. .	J. C. Bridge	3d.	223 O sing unto the Lord with thanksgiving .. .. .	F. R. Rickman	3d.
176 Be strong, all ye people .. .. .	A. W. Ketelbey	3d.	*O worship the Lord .. .. .	Michael Watson	3d.
201 Bring unto the Lord .. .. .	Ferris Tozer	3d.	*40 Praise the Lord .. .. .	F. C. Maker	3d.
163 Every man's gift .. .. .	A. W. Ketelbey	3d.	127 Praise the Lord .. .. .	Wm. Smallwood	3d.
*90 Faithful is our God .. .. .	John Francis Barnett	3d.	127 Praise the Lord, O my soul .. .. .	Michael Watson	3d.
116 Fear not, O land .. .. .	F. C. Maker	3d.	103 Praise the Lord, O my soul .. .. .	Wm. Smallwood	3d.
203 Great is our Lord .. .. .	Arthur Page	3d.	*141 Sing, O ye Heav'n's .. .. .	W. A. C. Cruickshank	3d.
68 Great is the Lord .. .. .	F. N. Lohr	3d.	*78 Sing unto the Lord of Harvest .. .. .	J. Barnby	3d.
115 Harvest Hymn .. .. .	Turle Lee	3d.	*107 Sing unto God .. .. .	F. Blevins	3d.
*187 If ye walk in My statutes .. .. .	F. R. Rickman	3d.	174 Sing we merrily unto God .. .. .	Cuthbert Harris	3d.
140 One soweth, another reapeth .. .. .	F. C. Maker	3d.	162 Sing ye to the Lord .. .. .	Arthur W. Marchant	3d.
199 O praise God .. .. .	Cuthbert Harris	3d.	131 The earth is full of the goodness .. .. .	F. C. Maker	3d.
164 O praise the Lord .. .. .	Alfred Redhead	3d.	36 Thou crownest the year .. .. .	Michael Watson	3d.
133 O sing unto God .. .. .	Arthur Page	3d.	212 Unto Thee, O God .. .. .	J. Barnby	3d.
158 O sing unto the Lord .. .. .	Ferris Tozer	3d.	212 While the earth remaineth .. .. .	F. N. Baxter	3d.

\* Also published in Tonic Sol-fa, 1d. to 4d. each.



## HARVEST FESTIVAL MUSIC.

## CANTATAS.

SONG OF THANKSGIVING  
FOR SOPRANO, TENOR, AND BASS (OR CONTRALTO) SOLI  
AND CHORUS

WITH HYMNS TO BE SUNG BY THE CONGREGATION

THE WORDS WRITTEN AND ARRANGED BY

SHAPCOTT WENSLEY

THE MUSIC BY

J. H. MAUNDER.

Price One Shilling and Sixpence; Paper boards, Two Shillings.  
Tonic Sol-fa, 9d.; Words only, 10s. per 100; String Parts, price 9s.;  
Wind Parts, 14s. 6d.

## A GOLDEN HARVEST

FOR TENOR AND BASS SOLI AND CHORUS

WITH HYMNS TO BE SUNG BY THE CONGREGATION

THE WORDS AND HYMNS SELECTED AND WRITTEN BY

HENRY KNIGHT

THE MUSIC COMPOSED BY

THOMAS ADAMS,

Organist and Director of the Music at St. Alban's, Holborn.

Price One Shilling.

Tonic Sol-fa, 8d.; Words only, 7s. 6d. per 100.

## THE RAINBOW OF PEACE

FOR TENOR AND BASS SOLI, CHORUS, AND ORGAN

BY

THOMAS ADAMS.

Price One Shilling.

Words only, 7s. 6d. per 100.

## HARVEST-TIDE

FOR TENOR AND BASS SOLI, CHORUS, AND ORGAN OR  
SMALL ORCHESTRA

BY

HUGH BLAIR.

Price One Shilling.

Words only, 5s. per 100. Orchestral Parts can be hired.

## HARVEST CANTATA

FOR CHORUS, SEMI-CHORUS, AND ORGAN

BY

GEORGE GARRETT.

Price One Shilling.

Tonic Sol-fa, 6d.; Words only, 5s. per 100; or 2d. each with Music to  
the Hymns. Orchestral Parts can be hired.

## HARVEST CANTATA

FOR SOPRANO (OR TENOR) AND CONTRALTO (OR  
BARITONE) SOLI AND CHORUS

THE WORDS BY

ROSE DAFFORNE BETJEMANN

THE MUSIC BY

JULIUS HARRISON.

Price One Shilling.

Tonic Sol-fa, 8d.; Words only, 5s. per 100.

## SEED-TIME AND HARVEST

FOR SOPRANO AND TENOR SOLI AND CHORUS

BY

JOHN E. WEST.

Price Two Shillings.

Words only, 5s. per 100; or 2d. each with Music to the Hymns.  
Tonic Sol-fa, 1s. Orchestral Parts can be hired.

## A SONG OF THANKSGIVING

FOR CHORUS AND ORCHESTRA

BY

FREDERIC H. COWEN.

Price One Shilling and Sixpence.

String Parts, 4s. 6d.; Full Score and Wind Parts, MS.

## THE GLEANER'S HARVEST

FOR FEMALE VOICES

BY

C. H. LLOYD.

Price One Shilling and Sixpence.

## THE JUBILEE CANTATA

FOR SOLO VOICES, CHORUS, AND ORCHESTRA

BY

C. M. VON WEBER.

Price One Shilling.

Full Score, 21s.; String Parts, 8s.; Wind Parts, 7s.  
Words only, 7s. 6d. per 100.

## A HARVEST SONG

FOR SOPRANO SOLO AND CHORUS

BY

C. LEE WILLIAMS.

Price One Shilling and Sixpence.

Words only, 5s. per 100.  
String Parts, 4s. 6d.; Full Score and Wind Parts, MS.

## HYMNS, Etc.

## TWELVE HYMNS FOR HARVEST

Selected from THE HYMNARY.

Price One Penny.

## LET ALL OUR BRETHREN JOIN IN ONE

HARVEST HYMN BY J. BARNBY.

Price One Penny.

Words only, 2s. 6d. per 100.

## SOWING AND REAPING

HARVEST CAROL BY J. MAUDE CRAMENT.

Price Three-Halfpence. Words only, 1s. per 100.

## THE JOY OF HARVEST

HYMN FOR HARVEST BY J. H. MAUNDER.

Price Twopence; Tonic Sol-fa, One Penny.

Words only, 2s. 6d. per 100.

## A HARVEST HYMN OF PRAISE

By J. H. MAUNDER.

Price Twopence; Tonic Sol-fa, One Penny.

Words only, 2s. 6d. per 100.

## THE SOWER WENT FORTH SOWING

HYMN FOR HARVEST BY J. BARNBY.

Price Three-Halfpence; Tonic Sol-fa, One Penny.

MAKE MELODY WITHIN YOUR  
HEARTS

HARVEST CAROL BY F. A. J. HERVEY.

Price Three-Halfpence.

O LORD OF HEAVEN, AND EARTH,  
AND SEA

By J. BARNBY.

On Card, Price One Penny.

## COME, YE THANKFUL PEOPLE, COME

By WALTER B. GILBERT AND J. BARNBY.

Price One Penny each.

LONDON: NOVELLO AND COMPANY, LIMITED.

## CALEB SIMPER'S NEW HARVEST ANTHEMS.

Caleb Simper's Fancus Anthems and Services, &c., are favourites in all English-speaking countries. Over Five and a-Half Million Copies have been sold.

*EXALT HIS NAME. New, 1913 .. .. .	6th 1000	4d.
One of the most attractive Anthems. Beautiful solos and fine choruses.		
SING PRAISE TO OUR GOD (Norman Stewart) .. .. .	2d.	
PRaise WAITETH FOR THEE (Norman Stewart) .. .. .	2d.	
*O GIVE THANKS. New, 1912 .. .. .	11th 1000	4d.
Highly appreciated by Clergy and Choirs.		
*THE FLOORS SHALL BE FULL OF WHEAT .. .. .	12th 1000	4d.
*GREAT IS THE LORD .. .. .	10th 1000	3d.
*THOU SHALT KEEP THE FEAST OF HARVEST .. .. .	23rd 1000	4d.
*BLESS THE LORD, O MY SOUL .. .. .	19th 1000	3d.
*THOU PROVIDEST FOR THE EARTH .. .. .	24th Edition	4d.
*THE LORD OUR GOD HATH BLESSED US .. .. .	17th 1000	4d.
*SEED-TIME AND HARVEST .. .. .	12th 1000	3d.
*WHEN THOU HAST GATHERED THY CORN .. .. .	15th 1000	4d.
*FOOD AND GLADNESS .. .. .	17th 1000	3d.
*BLESSED SHALL BE THY BASKET AND STORE .. .. .	12th 1000	4d.
*ENTER INTO HIS GATES WITH THANKSGIVING .. .. .	11th 1000	3d.
*I WILL SING UNTO THE LORD .. .. .	13th 1000	4d.
*THOU VISITEST THE EARTH .. .. .	16th 1000	4d.
*A JOYFUL THANKSGIVING .. .. .	10th 1000, 1s. 6d.	

This favourite Harvest Cantata can be rendered with Organ accompaniment only. Orchestral part are printed for use when a Band is available. Time about 40 minutes. Consists of Solos, Duets, Trios, and Choruses. Always successful and frequently repeated by request.

### POPULAR CHURCH SERVICES.

NEW FESTIVAL TE DEUM, No. 9. Quadruple Chant in F. Varied acc. Very effective .. .. .	2d.
No. 8 CHANT TE DEUM is a favourite. The 8th 1000 already printed .. .. .	
TE DEUM, No. 5. A grand Service Setting .. .. .	13th Edition
*TE DEUM, in C. An easy Service Setting .. .. .	9th 1000
HOLY EUCHARIST, in A flat .. .. .	9th Edition
Complete with Benedictus and Agnus Dei.	
FAVOURITE MAGNIFICAT AND NUNC DIMITTIS, No. 9. 18th Edn. Chant Magnificat and Nunc DIMITTIS, No. 10. Very effective .. .. .	4d.
*CANTATE AND DEUS, in F. .. .. .	7th 1000
VOLUNTARIES. Book 9. New, only published in February, and the Third Edition is nearly exhausted. Books 6, 7, and 8 recently published. Each book contains Marches, Offertories, Postludes, Pastorales, Communion, Lord and Soft, &c., with Pedal Part indicated. Price 1s. 6d. each Book. All written on Two Staves. Over 160 Editions issued. All the above marked * can also be had in Tonic Sol-fa.	

London: WREKES & Co., 14, HARDOVER STREET, REGENT STREET, W. CHICAGO, U.S.A.: CLAYTON F. SUMMY CO., 62-66, E. VAN BUREN STREET. CANADA: ANGLO-CANADIAN M.P.A. (LTD.), 144, VICTORIA STREET, TORONTO.

## EDWYN A. CLARE'S VERY POPULAR HARVEST ANTHEMS.

*THOU CROWNEST THE YEAR .. .. .	21st 1000	3d.
*SING UNTO GOD WITH THANKSGIVING .. .. .	22nd 1000	4d.
*HOW GREAT IS HIS GOODNESS .. .. .	21st 1000	3d.
*THE FRUIT OF THY WORKS .. .. .	12th 1000	4d.
*HE GIVES US FRUITFUL SEASONS .. .. .	10th 1000	4d.
*THE EYES OF ALL WAIT UPON THEE .. .. .	59th 1000	3d.
Sung at a Festival by 1,500 voices at Newcastle-on-Tyne.		
FEAR NOT, O LAND .. .. .	9th 1000	3d.
*SING PRAISES TO HIS NAME .. .. .	9th 1000	3d.
O LORD, HOW MANIFOLD ARE THY WORKS .. .. .	9th 1000	4d.
PRaise THE LORD, O JERUSALEM .. .. .	41st 1000	3d.
Sung at Choral Festivals, Wem and Downpatrick Cathedral.		
FAVOURITE MAGNIFICAT AND NUNC DIMITTIS in D .. .. .	23rd 1000	4d.
Full of flowing melody and effect. Sung at a Choir Festival. Those marked * are also issued in Tonic Sol-fa.		

London: NOVELLO AND COMPANY, Ltd., 160, WARDOUR STREET, W. NEW YORK: THE H. W. GRAY CO., Sole Agents for the U.S.A.

### A NEW EVENING SERVICE IN G. MAGNIFICAT AND NUNC DIMITTIS, Price 4d.

Composed by ROLAND C. SIMPER, F.R.C.O., L.R.A.M.

London: NOVELLO AND COMPANY, Ltd., 160, WARDOUR STREET, W. NEW YORK: THE H. W. GRAY CO., Sole Agents for the U.S.A.

SEVENTH THOUSAND.

"WHILE THE EARTH REMAINETH."—  
Anthem for Harvest-tide. Quartet and Chorus, by  
W. H. HOLLOWAY, L.M.S. T.C.L. Price 3d.  
"A tuneful and pleasing setting."—*Manchester Courier*.

London: NOVELLO AND COMPANY, Limited.

## COMMUNION SERVICE in F. Price Sixpence.

By J. BIRKBECK.

Easy and tuneful.

London: NOVELLO AND COMPANY, Limited.

## COMPOSITIONS

BY  
EDWARD BUNNETT, MUS.D. CANTAB.

Te Deum in A major. Four Voices .. .. .	3d.
Benedictus in A .. .. .	3d.
Jubilate in A major .. .. .	3d.
Magnificat and Nunc DIMITTIS in G .. .. .	3d.
" " " in D .. .. .	3d.
" " " in E flat .. .. .	3d.
Communion Service in G, for Men's Voices only .. .. .	9d.

### ANTHEMS.

Blessed be Thou. Octavo .. .. .	3d.
O clap your hands .. .. .	4d.
Thine, O Lord (short and easy) .. .. .	2d.
Harvest Hymn—Sing to the Lord .. .. .	1d.
The Lord hath prepared .. .. .	3d.
The Lord is my Shepherd .. .. .	3d.

### ORGAN.

#### SECOND SET OF SIX ORIGINAL COMPOSITIONS.

No. 7. Prelude in A .. .. .	1 6
8. Andante in F .. .. .	1 6
9. Adagio Cantabile in D flat .. .. .	1 0
10. Andante Pastorale in G .. .. .	1 6
11. Minuet and Trio in G minor and major .. .. .	1 6
12. Toccata in A major .. .. .	1 6
Or the whole complete .. .. .	4 0

Second Set of Twelve Short Pieces (in all keys) .. .. .	2 6
Two Short Pieces—Larghetto and Pastorale .. .. .	1 6
Two Short Sketches .. .. .	2 0
Introduction, Air with Variations and Fugue Finale .. .. .	2 0

#### OFFICE OF HOLY COMMUNION IN G, FOR MEN'S VOICES.

"Dr. Bunnett's admirable little service supplies a want which has often been felt. It is the work of a devout English Churchman, whose musical experience is ripe with the maturity of many years spent in the service of the sanctuary. It is, moreover, complete, containing as it does all the musical requirements of the present Prayer Book; we venture to hope that it may find a wide acceptance in choirs and places where they sing the Divine Office in the absence of boy-chorists."—*Organist and Choirmaster*.

#### A SECOND SET OF 12 SHORT PIECES FOR THE ORGAN.

"These delightful little compositions will be gladly welcomed by teachers requiring easy pieces for beginners suitable for performance in church as voluntaries. We heartily recommend them. Introduction, Air with Variations, and Fugue for organ. The Norwich Organist, if he has somewhat copied the title of a well-known organ piece by H. Smart has most certainly steered remarkably clear of that piece in both conception and development of his theme—the Aria (B flat) might easily pass for one bearing the name of Joseph Haydn, so charmingly beautiful is it. The Fugue shows some clever and musically treatment of the Air."—*Organist and Choirmaster*.

London: NOVELLO AND COMPANY, Limited.

## ORGAN MUSIC

FOR

## HARVEST FESTIVALS

BOOK 43.

### THE VILLAGE ORGANIST

EDITED BY

### F. CUNNINGHAM WOODS.

No. 1. Pastorale in F .. .. .	Alfred Hollis.
2. "O lovely peace," from "Judas Maccabaeus" .. .. .	Handel.
3. "Come, ye thankful people, come." Variations on Elvey's tune "St. George" .. .. .	F. Cunningham Woods.
4. Improvisation on Schulz's Hymn-tune, "We plough the fields" .. .. .	John E. West.
5. Thanksgiving at Harvest-time, from "Ruth" .. .. .	F. H. Cowen.
6. Fantasia on Barnby's Anthem "O Lord, how manifold" .. .. .	John E. West.

Price One Shilling.

London: NOVELLO AND COMPANY, Limited.

"Such settings as these cannot do otherwise than tend to popularise the Church Service."—*Musical Standard*, June 6, 1891.

"Good, effective, easy, and dignified."—*Musical Times*, April 1, 1891.

"Admirably adapted to meet the requirements of the majority of choirs and congregations." "Deserve extensive recognition and use."—*Musical News*, September 4 and 25, 1891.

Also recommended by the *Guardian*, *Church Times*, &c., &c.

## POPULAR CHURCH MUSIC

BY

# J. H. MAUNDER.

### HARVEST ANTHEMS.

	Staff Notation.	Tonic Sol-fa.
Sing to the Lord of Harvest .. .. .	3d.	2d.
While the earth remaineth .. .. .	3d.	2d.
Blessed be the name of the Lord .. .. .	3d.	2d.

### SERVICES.

SERVICES IN G .. .. .	1/6	1s.
Or, separately:—		
Te Deum .. .. .	3d.	2d.
Benedicite, omnia Opera .. .. .	3d.	2d.
Benedictus .. .. .	3d.	2d.
Jubilate .. .. .	3d.	2d.
Office for the Holy Communion .. .. .	8d.	6d.
Pater Noster from the above .. .. .	2d.	2d.
Amen ditto .. .. .	1d.	1d.
Magnificat and Nunc dimittis .. .. .	3d.	2d.
SERVICES IN CHANT FORM (No. 1) .. .. .	1s.	8d.

### Or, separately:—

Te Deum, &c., with Kyrie .. .. .	3d.	2d.
Office for the Holy Communion .. .. .	6d.	4d.
Magnificat and Nunc dimittis .. .. .	3d.	2d.
Te Deum in B flat .. .. .	3d.	2d.
Magnificat and Nunc dimittis in C (partly Unison) .. .. .	3d.	1 1/2d.
Magnificat and Nunc dimittis in D .. .. .	3d.	2d.

### ORGAN.

Vin Seraphique (for Recitals) .. .. .	2/-
---------------------------------------	-----

### CHURCH CANTATA.

Poem, Pardon, and Peace (for General use) .. .. .	1/6	1s.
---	-----	-----

London: NOVELLO AND COMPANY, Limited.

## RAINBOW

OUR MUSIC READING LADDER FOR BEGINNERS

By ERICA LOSH.

A first step towards rapid Reading. An original and simple colour scheme that will appeal to children.

Price Three Shillings and Sixpence.

London: NOVELLO AND COMPANY, Limited.

## BY A. H. ALLEN.

### "BLESSED ARE THEY THAT MOURN."

Motet for Chorus and Organ.

"A. H. Allen's motet, 'Blessed are they that mourn,' is the work of an excellent musician, and deserves to be known."—*Morning Post*, February 14, 1906.

"This is an interesting work, sincere in expression and technically well-devised. The influence of Brahms is somewhat strong; but Mr. Allen has a good deal to say for himself, and he says it in a manner that is thoroughly musically. The motet should be a welcome addition to the repertoire of church choirs with ideas above Dykes and Barnby."—*Oxford Magazine*, January 24, 1906.

Price Fourpence.

## THREE SACRED SONGS.

1. "Come unto Him." 2. "The Lord is my Shepherd."  
3. "An Evening Hymn for Passiontide."

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

## JOSEF HOLBROOKE'S SYMPHONIC QUARTET (No. 2) in G minor (Op. 21). For Pianoforte and Strings, 6s.

SIX ROMANTIC SONGS (Op. 30)	s. d.
FIVE DRAMATIC SONGS. By Herbert Trench (Op. 2) each	2 6
STRING QUARTET (Op. 17)	2 0
SYMPHONIC QUINTET (Op. 44). For Pianoforte and Strings	5 6
DRAMATIC CHORAL SYMPHONY (Op. 48) .. .. .	7 6
"GWYN-AP-NUDD." Pianoforte concerto (Op. 52) .. .. .	3 6
VARIATIONS, "Three Blind Mice." Pianoforte Duet (Op. 37, I.)	8 0
DO. "The Girl I left behind me." Pianoforte Solo	5 0
(Op. 37, II.) .. .. .	5 0
"THE RAVEN." Poem. Pianoforte Solo (Op. 25) .. .. .	6 0
"LES HOMMAGES." Symphony (Op. 40) .. .. .	6 0
"APOLLO AND THE SEAMAN." Dramatic Symphony	
(Op. 51) .. .. .	8 0
"DYLAN." Prelude (Op. 53) .. .. .	6 0

Full Scores and complete works on application.

London: NOVELLO AND COMPANY, Limited.

The Composer will be pleased to forward to the Colonies or any foreign country the Orchestral Parts (on loan) of any of his works.

Gillett Road, Edgbaston.

VOCAL SCORE. STAFF NOTATION. 65TH THOUSAND  
REVISED EDITION, including an INTERMEZZO or SLOW DANCE  
to follow the Wedding Chorus.

(Performed in the Town Hall, Birmingham, on twenty occasions.)

## RUTH

A HARVEST PASTORAL

WORDS BY

EDWARD OXENFORD

MUSIC BY

## ALFRED R. GAUL

SUITABLE FOR

THANKSGIVING SERVICES.

"The Biblical story of which Ruth is the central figure lends itself with remarkable suitability to an illustration of a harvest celebration. The country landscape, the ripened corn, the sturdy reapers, the standing sheaves, the active gleaners, and the busy farmer, all combine to fill the mind's eye with a pleasant scene of excitement. Set to music by a competent composer such as Mr. A. R. Gaul, the narrative of Ruth's eventful episode lends itself to a pathetic, picturesque, and pleasant performance. The bereaved and sorrowful trio of women on whom the calamity of poverty and famine has fallen, as if to give intensity to their greater grief, and the unexpected and happy influence of patriarchal benevolence displayed by the mighty Boaz, who so quickly transforms sorrow into joy, are all introduced and apply take their allotted place in the melodious music of Gaul's interpretation of the tale."—*Gloucester Citizen*.

Vocal Score, paper cover, 2s.; ditto, paper boards, 2s. 6d.; cloth, 4s.

The Choruses (only) in Vocal Score, for Musical Societies,  
paper cover, 1s. Words, 5s. per 100.

Tonic Sol-fa Edition, 9d.

The loan of Orchestral Parts on application to THE COMPOSER,  
Gillett Lodge, Edgbaston.

## AUF WIEDERSEHEN

COMPOSED BY

## A. HERBERT BRÉWER.

VIOLIN AND PIANOFORTE .. .. .	2s. 6d.
VIOLA AND PIANOFORTE .. .. .	2s. 6d.
VIOLONCELLO AND PIANOFORTE .. .. .	2s. 6d.

### SMALL ORCHESTRA

String Parts .. .. .	1s. 3d.
Wind Parts .. .. .	2s. 6d.
PIANOFORTE SOLO .. .. .	2s. 6d.
ORGAN SOLO .. .. .	1s. 6d.
PIANOFORTE AND STRINGED INSTRUMENTS .. .. .	2s. 6d.

Separate String Parts, 6d. each.

ARRANGEMENT FOR MILITARY BAND .. .. . 5s. 6d.

London: NOVELLO AND COMPANY, Limited.

*JUST PUBLISHED.*

# THE BARLESS PSALTER

POINTED FOR USE WITH ANGLICAN CHANTS

AN EASY BOOK FOR CHOIR AND CONGREGATION

CONTAINING

THE PSALMS OF DAVID,  
THE CANTICLES AND PROPER PSALMS,  
THE ATHANASIAN CREED,

TOGETHER WITH

SHORT NOTES ON THE TEXT &amp; A FULL EXPLANATORY PREFACE

EDITED BY

WALTER MARSHALL, M.A.,

VICAR OF ST. PATRICK'S CHURCH, HOVE, AND LATE MINOR CANON OF ST. GEORGE'S CHAPEL, WINDSOR CASTLE,  
AND

SEYMOUR PILE, M.A., F.R.C.O.,

ORGANIST OF ST. PATRICK'S CHURCH, HOVE.

Imperial 32mo, Price One Shilling net. Demy 8vo, Large Type, Price Two Shillings and Sixpence net.

LONDON: NOVELLO AND COMPANY, LIMITED.

*NOW ISSUED AS A NET BOOK.*

THE NEW CATHEDRAL PSALTER

**CONTAINING**

# THE PSALMS OF DAVID

TOGETHER WITH THE CANTICLES AND PROPER PSALMS.

EDITED AND POINTED FOR CHANTING BY

COSMO GORDON LANG, D.D.

(ARCHBISHOP OF YORK).

CHARLES H. LLOYD, M.A., Mus.D.

(Precentor of Eton).

HENRY SCOTT HOLLAND, D.Litt.

(Canon and Precentor of St. Paul's).

GEORGE C. MARTIN, Mus.D.

(Organist of St. Paul's).

WORDS ONLY.

								Cloth.	Red Binding
WORDS ONLY.								s. d.	£ s. d.
No. 51.	With Superimposed notes.	Demy 8vo	..	..	..	..	..	2 6	5 6
No. 61.	With Prosody signs.	Imperial 32mo	..	..	..	..	..	1 0	2 0
No. 62.	With Prosody signs.	Demy 8vo (large type)	..	..	..	..	..	2 6	5 6
No. 71.	With Varied type.	Imperial 32mo	..	..	..	..	..	1 0	2 0
No. 72.	With Varied type.	Demy 8vo (large type)	..	..	..	..	..	2 6	5 6

**NEW CATHEDRAL PSALTER CHANTS.**

NEW CATHEDRAL PSALTER CHANTS.				Paper.	Cloth.	Net
No.	81.			s.	d.	s.
No. 81.	For Cathedral use, "The St. Paul's Cathedral Chant Book," Revised Edition.	F cap 4to	..	1	6	3 0
No. 81A.	Ditto	ditto	..	2	6	3 0
No. 82.	For Parish Church use, no Treble recitation note higher than D.	F cap 4to	..	1	6	3 0
No. 82A.	Ditto	ditto	..	2	6	3 0
No. 83.	For Village Church use, no Treble recitation note higher than C.	F cap 4to	..	1	6	3 0
No. 83A.	Ditto	ditto	..	2	6	3 0

## PSALTER AND CHANTS COMBINED.

PSALTER AND CHANTS COMBINED.												
No. 53.	With Superimposed notes and	CHANT BOOK No. 81.	Demy 8vo	..	..	..	..	..	3	6	5	6
No. 54.	With Superimposed notes and	CHANT BOOK No. 82.	Demy 8vo	..	..	..	..	..	3	6	5	6
No. 55.	With Superimposed notes and	CHANT BOOK No. 83.	Demy 8vo	..	..	..	..	..	3	6	5	6
No. 56.	With Prosody signs and	CHANT BOOK No. 81.	Demy 8vo	..	..	..	..	..	3	6	5	6
No. 57.	With Prosody signs and	CHANT BOOK No. 82.	Demy 8vo	..	..	..	..	..	3	6	5	6
No. 58.	With Prosody signs and	CHANT BOOK No. 83.	Demy 8vo	..	..	..	..	..	3	6	5	6
No. 73.	With Varied type and	CHANT BOOK No. 81.	Demy 8vo	..	..	..	..	..	3	6	5	6
No. 74.	With Varied type and	CHANT BOOK No. 82.	Demy 8vo	..	..	..	..	..	3	6	5	6
No. 75.	With Varied type and	CHANT BOOK No. 83.	Demy 8vo	..	..	..	..	..	3	6	5	6

The "New Cathedral Psalter," though founded on the old Cathedral Psalter, is a distinct book, and the two books cannot be used together. The old Cathedral Psalter is still in circulation in all its editions, with the exception of No. 1, formerly published at 9d.

LONDON: NOVELLO AND COMPANY, LIMITED.





## NOVELLO'S OCTAVO EDITION OF PART-SONGS.

SELECTED LISTS OF RECENTLY PUBLISHED PART-SONGS.

## MIXED VOICES

(S.A.T.B., Unaccompanied or Accompaniment *ad lib.* where not otherwise indicated.)

Angelus .. .. .	E. Elgar	4d.	§ News from Whydah .. .. .	H. Balfour Gardiner	4d.
Ash Grove, The (arr. by T. F. Dunhill) ..	Welsh Folk-Song	3d.	Nocturne, A .. .. .	F. H. Cowen	3d.
Beleaguered, The (arranged) .. .. .	A. Sullivan	2d.	O tender sleep .. .. .	M. F. Phillips	14d.
Between .. .. .	T. Adams	14d.	One with eyes the fairest .. .. .	Granville Bantock	14d.
Bring me a golden pen .. .. .	F. H. Cowen	3d.	§ Our Island Home .. .. .	Eaton Fanning	3d.
Cargoes .. .. .	H. Balfour Gardiner	3d.	Out of the darkness (8 parts) .. .. .	Granville Bantock	3d.
Cherry ripe .. .. .	W. G. Ross	2d.	Out of the silence (8 parts) .. .. .	G. Rathbone	6d.
Come, lasses and lads (arr. by J. C. Bridge) ..	Folk-Song	3d.	Out upon it .. .. .	C. H. H. Parry	2d.
Comrades' song of hope (arr. by Percy E. Fletcher) ..	A. Adam	3d.	Pack, clouds, away .. .. .	W. W. Starnier	3d.
Cruskeen Lawn, The (arr. by Granville Bantock) ..	Irish Air	3d.	Phyllis flouts me .. .. .	C. Lee Williams	3d.
David of the White Kock (arr. by H. Evans) ..	Welsh Air	2d.	Phyllis the fair (arr. by E. L. Bainton) ..	Scottish Folk-Song	14d.
Duncan Gray (arr. by C. Macpherson) .. ..	Scottish Air	3d.	Proud Maisie .. .. .	H. Balfour Gardiner	14d.
Emer's lament for Cuchulain (arr. by Granville Bantock) ..	Irish Air	3d.	Puck is King .. .. .	F. Idle	3d.
Evening brings us home .. .. .	F. H. Cowen	14d.	Queen and Huntress .. .. .	W. W. Starnier	3d.
Evening Star, The .. .. .	S. Coleridge-Taylor	14d.	Qui Vive! .. .. .	A. C. Mackenzie	3d.
Evensong (S.A.T.B.B.) .. .. .	M. F. Phillips	2d.	Remembrance .. .. .	A. Robins	3d.
Far o'er the bay (accompanied) .. .. .	César Franck	3d.	Rest comes at eve (Op. 28, No. 6) .. ..	A. Jensen	14d.
§ Fly, singing bird .. .. .	E. Elgar	6d.	She is not far to outward view .. .. .	F. Idle	3d.
§ For Empire and for King .. .. .	Percy E. Fletcher	3d.	Sleeping .. .. .	E. German	3d.
Forest Bird, The (Op. 75, No. 7) .. .. .	Schumann	3d.	§ Snow, The .. .. .	E. Elgar	3d.
Franklyn's Doggie, A (Humorous) (arranged) ..	A. C. Mackenzie	4d.	Song of Fionnuala, The (arr. by Granville Bantock) ..	Irish Air	14d.
Gay Madcap (Op. 67, No. 2) .. .. .	Schumann	3d.	Song of love's coming, A .. .. .	A. C. Mackenzie	3d.
Go, song of mine (6 parts) .. .. .	E. Elgar	6d.	Song of Prosperine .. .. .	S. Coleridge-Taylor	14d.
God sends the night .. .. .	R. Somerville	14d.	§ Soul of the world ("St. Cecilia's Day") ..	Purcell	3d.
Goslings, The (Humorous) (arranged) .. ..	F. J. Bridge	3d.	Spirit of night (8 parts) .. .. .	Granville Bantock	6d.
Here a pretty baby lies .. .. .	H. A. Smith	14d.	Spring .. .. .	John E. West	3d.
How eloquent .. .. .	John E. West	3d.	Spring is here, The (Op. 13, No. 2) .. ..	F. Idle	3d.
In praise of Neptune .. .. .	E. German	3d.	Springtime, The (Op. 28, No. 2) .. .. .	A. Jensen	3d.
In pride of May .. .. .	John E. West	14d.	Stricken hunter, The (6 parts) .. .. .	Percy Pitt	3d.
In the silent West (8 parts) .. .. .	Granville Bantock	3d.	Sweet day, so cool .. .. .	E. German	3d.
June .. .. .	F. H. Cowen	3d.	Sweet May morning .. .. .	J. Cliffe Forrester	3d.
Kitty of Coleraine (arr. by C. H. Lloyd) .. ..	Irish Air	2d.	Swiftly fly the birds (Op. 59, No. 3) .. ..	Schumann	14d.
Lee Shore, The .. .. .	S. Coleridge-Taylor	2d.	Tell me, my lute .. .. .	W. H. Reed	14d.
Leprehaun, The .. .. .	Granville Bantock	4d.	Three Knights, The .. .. .	E. German	3d.
Lie still, my little one .. .. .	C. Harriss	3d.	§ Three ships, The .. .. .	Colin Taylor	3d.
Little Sandman, The (arr. by John E. West) ..	Volskied	3d.	Twilight time .. .. .	W. W. Starnier	3d.
Love is a sickness .. .. .	Percy Pitt	3d.	Waken, Lords and Ladies gay .. .. .	W. W. Starnier	3d.
Lullaby (Op. 49, No. 4) (arr. by John E. West) ..	Brahms	14d.	Wedding is great Juno's crown (Accompanied) ..	B. Tours	3d.
March triumphal thunders, The ("Caractacus") ..	E. Elgar	6d.	When all the World is young .. .. .	J. Pointer	14d.
Meeting of the Waters (arr. by T. F. Dunhill) ..	Irish Air	14d.	When you sing .. .. .	H. Balfour Gardiner	14d.
Midnight by the sea .. .. .	A. C. Mackenzie	3d.	Whispers of Summer .. .. .	S. Coleridge-Taylor	14d.
Morning Song (arr. by Brahms) .. .. .	German Folk-Song	3d.	Who rides for the King .. .. .	R. Somerville	14d.
Morning Song .. .. .	M. F. Phillips	14d.	Wind of the Waters (Op. 59, No. 2) .. ..	Schumann	2d.
My bonnie lass she smileth .. .. .	E. German	3d.	Winter is past, The (arr. by E. L. Bainton) ..	Scottish Folk-Song	2d.
My soul would drink those echoes (8 parts) ..	A. C. Mackenzie	4d.	Young May Moon, The (arr. by C. H. Lloyd) ..	Irish Air	2d.

## FEMALE VOICES

(THREE-PART (S.S.A.) and with Accompaniment where not otherwise indicated.)

Annie Laurie (arr. by C. Macpherson) .. ..	Scottish Air	3d.	Maiden of the "Fleur de Lys" (arranged, unaccomp.) ..	E. A. Sydenham	14d.
Aubade (2 parts) .. .. .	J. Ireland	14d.	May-bells .. .. .	John E. West	3d.
Ballad of Sir Humphrey Gilbert, The .. ..	W. Wolstenholme	6d.	Oh, the merry May (unaccomp.) .. .. .	F. E. Fletcher	3d.
Beauteous morn .. .. .	E. German	3d.	Picnic, The .. .. .	S. Coleridge-Taylor	3d.
Blow, ye gentle breezes (4 parts unaccomp.) ..	J. C. Marks	3d.	Queen of the heavens (Op. 37, No. 3) (4 parts) ..	Brahms	3d.
Come away, dearth .. .. .	J. Harrison	3d.	Rhyme of the four birds, The .. .. .	A. C. Mackenzie	3d.
Dawn of Day, The (arranged) .. .. .	S. Reay	3d.	River King, The (Op. 91, No. 3) (4 parts unaccomp.) ..	Schumann	14d.
Dream, baby, dream (unaccomp.) .. .. .	P. E. Fletcher	3d.	See, see what a wonderful smile (4 parts unaccomp.) ..	Colin Taylor	3d.
Earth and Man, The .. .. .	A. C. Mackenzie	3d.	Sing ye praises (Op. 37, No. 2) (4 parts) .. ..	Brahms	3d.
Echoes .. .. .	J. Pointer	3d.	Sleep, little baby (S. solo) (4 parts unaccomp.) ..	Colin Taylor	3d.
Encinctured with a twine of leaves .. .. .	S. Coleridge-Taylor	3d.	Slumber Song, A (arranged) .. .. .	F. N. Lühr	3d.
Exiles, The (unaccomp.) .. .. .	Laurent de Kille	3d.	Softly fall the shades of evening (arranged, unaccomp.) ..	A. C. Mackenzie	14d.
Father Eternal (Op. 37, No. 1) (4 parts) .. ..	Brahms	14d.	Song of morning, A .. .. .	César Franck	3d.
Forest Fay, The (Op. 69, No. 2) (4 parts unaccomp.) ..	Schumann	14d.	Song of the Ermine .. .. .	C. Pinski	14d.
Golden slumbers (2 parts) .. .. .	A. H. Brewer	3d.	Spring Song, A (arranged) .. .. .	E. Elgar	3d.
Good-night, beloved (arranged, unaccomp.) ..	Pinsuti	14d.	Stars of the Summer night (2 parts) .. ..	J. Ireland	3d.
Green are the leaves .. .. .	A. Brent-Smith	3d.	There is a garden in her face (2 parts) .. ..	W. Wolstenholme	3d.
Here a pretty baby lies .. .. .	H. A. Smith	14d.	Three Fishers, The (4 parts unaccomp.) .. ..	P. Bowie	3d.
In the warm blue weather (4 parts unaccomp.) ..	Colin Taylor	3d.	To Blossoms .. .. .	B. Tours	3d.
June Roses (Op. 29, No. 2) .. .. .	Schumann	14d.	Wedding is great Juno's crown (arranged) ..	S. Coleridge-Taylor	3d.
Little Sandman, The (from Brahms's Volkslied) ..	(arranged by John E. West)	3d.	What can lamkins do? .. .. .	A. M. Richardson	3d.
Lullaby (Op. 49, No. 4) (arranged) .. .. .	Brahms	14d.	Ye banks and braes (2 parts) .. .. .		
Ditto (2 parts) .. .. .	Brahms	14d.			

## MALE VOICES

(T.T.B.B., Unaccompanied or Accompaniment *ad lib.* where not otherwise indicated.)

Alexander (Humorous) (T. (or A.) T.B.B.) .. ..	A. H. Brewer	2d.	Lullaby (Op. 49, No. 4) (arr. by John E. West) ..	Brahms	14d.
§ Bacchanalian Chorus .. .. .	J. W. Elliott	4d.	Mad Dog, The (Humorous) (A.T.B.B.) .. ..	C. H. H. Parry	3d.
Boy, The (Humorous) (T. (or A.) T.B.B.) .. ..	A. H. Brewer	3d.	Marching (Op. 41, No. 4) (Humorous) .. ..	Schumann	3d.
Dirge of Kisses, A .. .. .	P. E. Fletcher	3d.	Night March, The (Op. 63, No. 1) .. .. .	C. H. H. Parry	3d.
Duncan Gray (T.T.B.B.) .. .. .	A. M. Richardson	3d.	Orpheus (Humorous) (A.T.B.B.) .. .. .	Granville Bantock	3d.
Early one morning (arr. by T. F. Dunhill) (A.T.B.B.) ..	Folk-Song	3d.	Pibroch of Donuil Dhu .. .. .	A. H. Brewer	3d.
Festival Song .. .. .	Granville Bantock	4d.	Queen of my heart, The .. .. .	Laurent de Kille	3d.
Glories of our blood and state, The .. .. .	Hutton	3d.	Riders of the night, The .. .. .	P. E. Fletcher	3d.
He that hath a pleasant face (arranged) .. ..	Laurent de Kille	3d.	Sailor's return, The .. .. .	A. Somerville	3d.
Hymn to Harmony .. .. .	A. H. Brewer	3d.	Softly fall the shades of evening (arranged) ..	Hutton	3d.
I fear thy kisses (A. (or T.) T.B.B.) .. .. .	A. H. Brewer	3d.	Soldier, rest .. .. .	C. H. H. Parry	3d.
Laird o' Cockpen .. .. .	Granville Bantock	4d.	Song of Freedom (Op. 62, No. 2) .. .. .	A. H. Brewer	3d.
Lament, A (arr. by H. Elliot Button) .. .. .	German Folk-Song	2d.	That very wise man (Humorous) (A.T.B.B.) ..	Brahms	3d.
Land of the leal, The (arr. by H. Elliot Button) ..	Scottish Air	2d.	United are we (Op. 41, No. 2) .. .. .	Julius Harrison	3d.
Lass of Richmond Hill, The (A. (or T.) T.B.B.) ..	Brinley Richards	3d.	Walpurga (Op. 30) .. .. .	C. Lee Williams	3d.
Let the hills resound (arranged) .. .. .	Schumann	3d.	Ware, Ware! .. .. .	Folk-Song	3d.
Little Sandman, The (arr. by John E. West) ..	Granville Bantock	6d.	Winter is gone, The (arr. by R. Vaughan Williams) ..		
Lotus Flower, The (Op. 33, No. 3) .. .. .					
Lucifer in starlight (6 parts) .. .. .					

§ Orchestral Accompaniment.

## G. RICORDI &amp; Co.'s IMPORTANT WORKS

## VERDI CENTENARY (1813-1913).

## REQUIEM.

By GIUSEPPE VERDI.

VOCAL SCORE, 4s. net.

Set of Words (Latin and English) with Analysis of the Music and  
63 Music Illustrations, 6d. net.

THIS GREAT CHORAL WORK WRITTEN IN MEMORY OF  
MANZONI, THE POET,

WILL BE PERFORMED DURING THE COMING SEASON AT

THE LEEDS MUSIC FESTIVAL.

Conductor: ARTHUR NIKISCH.

THE GLOUCESTER MUSIC FESTIVAL.

Conductor: HERBERT BREWER.

THE ALEXANDRA PALACE CHORAL  
SOCIETY.

Conductor: ALLAN GILL.

THE HALLÉ CONCERTS SOCIETY.

Conductor: MICHAEL BALLING.

THE  
GLASGOW CHORAL AND ORCHESTRAL  
UNION.

Conductor: EMIL MLYNARSKI.

AND OTHER IMPORTANT CENTRES.

JUST PUBLISHED.

MINIATURE FULL SCORES OF THE FOLLOWING  
MASTERPIECES.

By VERDI.

REQUIEM. Choral Work.

FALSTAFF. Opera in 3 Acts.

OTELLO. Lyric-Drama in 4 Acts.

PRICE TWO POUNDS EACH NET.

JUST PUBLISHED.

NEW EDITION OF

## STABAT MATER

FOR CHORUS AND ORCHESTRA.

By VERDI.

With Latin and English Words, Octavo size, 1s. 6d. net.  
Full Score, 8s. net. Orchestral Parts, complete, 12s. net.  
Full Score and Orchestral Parts may be purchased or hired.

## HYMN TO THE VIRGIN

(Laudi alla Vergine Maria).

FOR FOUR LADIES' VOICES (UNACCOMPANIED).

By VERDI.

Quarto size, Latin Words, 1s. net.

## TE DEUM

FOR DOUBLE CHORUS AND ORCHESTRA.

By VERDI.

Quarto size, Latin Words, 2s. 6d. net.  
Full Score and Orchestral Parts may be purchased or hired.

## AVE MARIA

(ENIGMATICAL SCALE HARMONIZED).

FOR FOUR MIXED VOICES (UNACCOMPANIED).

By VERDI.

Quarto size, Latin Words, 6d. net.

## NEW TEXT-BOOKS

FOR

STUDENTS, EXAMINATION CANDIDATES, & TEACHERS.

Used at the Royal Academy of Music, &c.

## PIANOFORTE PRIMER

A Modern Method, based upon Ear Training. Technique and Musical  
knowledge are developed side by side.

SPECIAL FEATURES, which Teachers will welcome, are:—

1. Clear and concise explanations of the various physical and  
mechanical agencies employed.
2. Questions for homework by the Pupil.

By THOMAS B. KNOTT.

Price 2s. 6d. net.

## THE TEACHER'S

SCALE AND ARPEGGIO MANUAL  
FOR THE PIANOFORTE.

This Manual has been designed with the special object of avoiding  
inattentive and mechanical practice. The dual aspect of Rhythmic and  
Physical grouping has been thoughtfully developed.

There are also many valuable hints on the principles of fingering, rules  
for memorizing, and exercises for the attainment of certainty and agility.

By THOMAS B. KNOTT.

Price 2s. 6d. net.

## THE STUDY OF POLYPHONIC MUSIC

The object of this Work is to inspire interest in the study of  
Contrapuntal Music, and under one cover, to lead the Pupil from the  
easiest possible exercises to the time when the great works of Bach may  
be attempted. This is done by a very carefully graded series of studies,  
both original and selected from the Great Masters.

By ERNEST A. DICKS.

Price 1s. 6d. net.

## EXERCISES FOR FINGERING

With Examples and Tests from the Pianoforte Works of the Great  
Masters.

By CARLO ALBANESI.

Price 2s. 6d. net.

EXERCISES ON PHRASING IN  
PIANOFORTE PLAYING

Selected from the Classical and Modern Composers, with an Intro-  
duction and a Summary of the Principles involved.

By JOHN B. McEWEN.

Price 2s. 6d. net.

## THE ELEMENTS OF MUSIC

By JOHN B. McEWEN.

Professor of Harmony and Composition in the Royal Academy of Music

Price 1s. 6d. net.

In preparing this Manual the writer has endeavoured, by simple  
language and by furnishing examples on every point, to enable the  
youngest student to master the subject. The inclusion of a very com-  
prehensive set of Test-Questions and Exercises will be welcomed by  
Teacher and Pupil.

KEY TO THE EXERCISES IN THE  
ELEMENTS OF MUSIC.

By JOHN B. McEWEN.

Price 6d. net.

## A PRIMER OF HARMONY

Specially designed for use in Schools where Harmony is taught in  
Class. This work is a systematic and graduated course of Harmonization  
of Melody arranged in chapters, each of which represents one lesson.

By JOHN B. McEWEN.

Price 1s. 6d. net.

## A TEXT-BOOK OF

## HARMONY AND COUNTERPOINT

By JOHN B. McEWEN.

Price 3s. net.

THE VIOLINIST'S COMPLETE BOOK  
OF SCALES AND ARPEGGIOS

Specially compiled to meet the requirements of all Examinations.

This book contains all the diatonic and chromatic scales, arpeggios  
of common chords and inversions, and arpeggios of dominant and  
diminished sevenths, in single and double notes; suitable for elementary,  
medium, or advanced players.

THE ONLY COMPLETE BOOK of Scales and Arpeggios  
for the Violin.

By WILHELM WEICHSEL.

Price 2s. 6d. net.

G. RICORDI & CO., 265, REGENT STREET, LONDON, W.

## NOVELLO'S NEW SONGS

PRICE TWO SHILLINGS EACH NET.

**THE BOLD GENDARME.** By ERNEST NEWTON.  
Suitable for Baritones or Basses.

**GENTLEMAN JOHN.** By HERBERT W. WAREING.  
Suitable for Baritones or Basses.

**TWO LYRICS: A PRAYER AND A QUESTION.** By EMMELINE BROOK.  
Suitable for All Voices.

**SONG OF THE FUGITIVES.** By HOWARD CARR.  
Suitable for Baritones or Basses.

**A ROUNDEL.** By NOEL JOHNSON.  
Suitable for All Voices.

**THE SMILE OF SPRING.** (Vocal Waltz). By PERCY E. FLETCHER.  
Suitable for Sopranos or Contraltos.

**LONGING.** By HENRY COATES.  
Suitable for Baritones or Basses.

**THE BIG REVIEW.** By A. HERBERT BREWER.  
Suitable for Baritones or Basses.  
(With Chorus *ad lib.*)

**SONG OF THE PILGRIMS.** By EMMELINE BROOK.  
Suitable for All Voices.

**LOVE IN THE MEADOWS.** By PERCY E. FLETCHER.  
Suitable for Sopranos or Contraltos.

**GALLOPING DICK.** By PERCY E. FLETCHER.  
Suitable for Baritones or Basses.

**THE SONGSTERS' AWAKENING** (Vocal Waltz). By PERCY E. FLETCHER.  
Suitable for Sopranos.

**SOME PERFECT ROSE.** By PERCY E. FLETCHER.  
Suitable for All Voices.

**ON A SUMMER'S DAY.** By CECIL ENGELHARDT.  
Suitable for All Voices.

**THE CAMEL'S HUMP.** By EDWARD GERMAN.  
Suitable for All Voices.

**SONS OF THE SEA.** By COLERIDGE-TAYLOR.  
Suitable for Baritones or Basses.

**WITH ALL MY HEART.** By WALTER EARNSHAW.  
Suitable for All Voices.

LONDON: NOVELLO AND COMPANY, LIMITED.

JUST PUBLISHED.

## SONGS

BY

HAMILTON HARTY.

Price 2s. each net.

**A CRADLE SONG.** The Words by PADRAIC COLUM.

**A DROVER.** The Words by PADRAIC COLUM.

**A CROSS THE DOOR.** The Words by PADRAIC COLUM.

**THE RACHRAY MAN.** The Words by MOIRA O'NEILL.

**THE STRANGER'S GRAVE.** The Words by EMILY LAWLESS.

LONDON: NOVELLO AND COMPANY, LIMITED.

## ONE MORE SONG.

WRITTEN AND COMPOSED BY  
LORD HENRY SOMERSET.

Published in Two Keys.

In D (compass D to D).  
In F (compass F to F).

PRICE 1s. EACH NET.

LONDON: NOVELLO AND COMPANY, LIMITED.

## NOVELLO'S CLASSICAL SONGS VOL. III.

### CONTENTS.

Art thou troubled (Dove sei) .. ..	Handel.
But the Lord is mindful of His own .. ..	Mendelssohn.
Butterfly, The .. ..	Cornelius.
Courage .. ..	Schubert.
Dawn, gentle flower .. ..	W. Sterndale Bennett.
Erlaf-lake .. ..	Schubert.
Fishermaiden, The .. ..	Schubert.
Full-orbed Moon, The .. ..	Brahms.
Good-night, my dearest child .. ..	Handel.
How beautiful are the feet .. ..	Mendelssohn.
I will sing of Thy great mercies .. ..	Schubert.
In May .. ..	Handel.
Joy of Spring, The (Frühlingslied) .. ..	Mendelssohn.
Know'st thou the land? .. ..	Schubert.
Lay of the imprisoned huntsman .. ..	Schubert.
Let the bright Seraphim .. ..	Handel.
Little Sandman, The .. ..	Brahms.
Lord of our being (Sorge nel petto) .. ..	Brahms.
Memory, A .. ..	Mendelssohn.
Morning Song .. ..	Gounod.
Nazareth .. ..	Purcell.
Nymphs and Shepherds .. ..	Schumann.
O, my love's like the red, red rose .. ..	Mendelssohn.
O rest in the Lord .. ..	Cornelius.
O think of me .. ..	Schubert.
Ode to Joy .. ..	Handel.
Of in my dreams .. ..	Schumann.
Oh! had I Jubal's lyre .. ..	Schubert.
Out over the Forth .. ..	Schumann.
Peace .. ..	Schubert.
Sandman, The .. ..	W. Sterndale Bennett.
Sing, Maiden, sing .. ..	Handel.
Smiling dawn of happy days .. ..	Mendelssohn.
Spring advancing (Frühlingsglaube) .. ..	Brahms.
Swallow's flying west, The .. ..	Schubert.
Trout, The .. ..	Cornelius.
Violets .. ..	Schubert.
Wanderer's Night-Song .. ..	Schubert.

Voice Parts, in Staff and Tonic Sol-fa Notations, with Piano-forte Accompaniment.

PRICE ONE SHILLING AND SIXPENCE.

LONDON: NOVELLO AND COMPANY, LIMITED.



# ORIGINAL COMPOSITIONS FOR THE ORGAN. (New Series)

No.			s. d.
1.	Seven Chorale Preludes .. ..	C. Hubert H. Parry	3 6
2.	Prelude in C .. ..	W. Wolstenholme	1 6
3.	Festival Prelude on "Ein' Feste Burg" .. ..	W. Faulkes	1 6
4.	Meditation .. ..	W. Faulkes	1 6
5.	Postludium .. ..	W. Faulkes	1 6
6.	Jour de Noces .. ..	J. Stuart Archer	1 0
7.	Cantilène .. ..	R. G. Hailing	1 0
8.	Itte Missa Est .. ..	J. Lemmens	1 6
9.	Triumphal March .. ..	J. Lemmens	1 6
10.	Canfare .. ..	J. Lemmens	1 6
11.	Cantabile .. ..	J. Lemmens	1 6
12.	Finale .. ..	J. Lemmens	1 6
13.	A Fantasy .. ..	C. Edgar Ford	1 6
14.	Intermezzo .. ..	W. Wolstenholme	1 6
15.	Legend .. ..	Harvey Grace	1 6
16.	Meditation .. ..	Alfred Hollins	1 0
17.	Barcarolle .. ..	Arthur W. Pollitt	1 0
18.	Cantique .. ..	Edward Elgar	1 6
19.	Prelude and Fugue in C (Edited by John E. West)	J. L. Krebs	2 0
20.	Epilogue .. ..	W. Wolstenholme	1 6

(To be continued.)

London: NOVELLO AND COMPANY, Limited.

## NOVELLO'S ALBUMS FOR THE ORGAN.

## No. 1.

## TWELVE SELECTED PIECES.

No.			
1.	Interlude .. ..	Th. Dubois	
2.	Chanson de Matin .. ..	Edward Elgar	
3.	Fantasia on the old melody "Urbs Beata" .. ..	W. Faulkes	
4.	There is a green hill far away .. ..	Ch. Gounod	
5.	Marche Triomphale .. ..	Alexandre Guilmant	
6.	Ave Maria .. ..	A. Henselt	
7.	Grand Chœur No. 2 .. ..	Alfred Hollins	
8.	Andantino in D flat .. ..	Edwin H. Lemare	
9.	Chanson Triste .. ..	P. Tchaikowsky	
10.	Prelude to "Lohengrin," Act I. .. ..	R. Wagner	
11.	Romanza .. ..	W. Wolstenholme	
12.	Allegretto in E flat .. ..	W. Wolstenholme	

## No. 2.

## TWELVE SELECTED PIECES.

No.			
1.	Chanson de Nuit .. ..	Edward Elgar	
2.	Alla Marcia .. ..	Myles B. Foster	
3.	Minuetto .. ..	Alexandre Guilmant	
4.	Lied .. ..	H. Hofmann	
5.	Barcarolle .. ..	H. Hofmann	
6.	Spring Song .. ..	Alfred Hollins	
7.	The Curfew .. ..	Edward J. Horsman	
8.	Pastorale in E .. ..	Edwin H. Lemare	
9.	Ave Maria d'Arcadelt .. ..	Franz Liszt	
10.	Cantique d'Amour .. ..	Theo. Wendt	
11.	The Seraph's Strain .. ..	W. Wolstenholme	
12.	Le Carillon .. ..	W. Wolstenholme	

## No. 3.

## TWELVE SELECTED PIECES.

No.			
1.	Scherzo in A flat .. ..	Edward C. Bairstow	
2.	Melody .. ..	S. Coleridge-Taylor	
3.	Serenade .. ..	H. Hofmann	
4.	Bridal March .. ..	Alfred Hollins	
5.	Berceuse .. ..	Edwin H. Lemare	
6.	Melodie in E .. ..	S. Rachmaninoff	
7.	Andante .. ..	A. Strelezki	
8.	Noturne in C sharp minor .. ..	P. Tchaikowsky	
9.	Procession to the Minster ("Lohengrin") .. ..	R. Wagner	
10.	Poussacaglia .. ..	John E. West	
11.	Fantasia upon the Plain-song Melody .. ..	Healey Willan	
12.	"Ad cenam Agni" .. ..	W. Wolstenholme	

(JUST PUBLISHED.)

## No. 4.

## TWELVE SELECTED PIECES.

No.			
1.	Arietta .. ..	S. Coleridge-Taylor	
2.	Souvenir de Printemps .. ..	Joseph Holbrooke	
3.	Andante in D .. ..	Alfred Hollins	
4.	Avance in A .. ..	Bernard Johnson	
5.	Harmonies du Soir .. ..	Sigfrid Karg-Elert	
6.	Grand Cortège .. ..	Edwin H. Lemare	
7.	Allegro alla Marcia .. ..	A. L. Peace	
8.	Vincoe .. ..	J. Rheinberger	
9.	Chant sans Paroles .. ..	P. Tchaikowsky	
10.	Prelude to Act III. ("Die Meistersinger") .. ..	R. Wagner	
11.	Allegro Pomposo .. ..	John E. West	
12.	Canzona .. ..	W. Wolstenholme	

Price Three Shillings and Sixpence each;  
Cloth, 5s. each.

London: NOVELLO AND COMPANY, Limited.

# ORIGINAL COMPOSITIONS FOR THE ORGAN

COMPOSED BY

## ALFRED HOLLINS.

No.		No.	
1.	Allegretto grazioso.	7.	Concert Rondo.
2.	Andante in D.	8.	Grand Chœur, No. 1.
3.	Benediction Nuptiale.	9.	Grand Chœur, No. 2.
4.	Bridal March.	10.	Intermezzo in D flat.
5.	Communion.	11.	Spring Song.
6.	Concert Overture in C minor.	12.	Triumphal March.

Price Seven Shillings and Sixpence.

Cloth, 10s.

London: NOVELLO AND COMPANY, Limited.

# ORIGINAL COMPOSITIONS FOR THE ORGAN

COMPOSED BY

## W. WOLSTENHOLME.

No.		No.	
1.	Allegretto in E flat.	7.	Finale in B flat.
2.	Allegretto in A flat.	8.	Le Carillon.
3.	Andantino.	9.	Meditation.
4.	Canzona.	10.	Minuet and Trio.
5.	Caprice.	11.	Romanza.
6.	Fantasia in E.	12.	The Seraph's Strain.

Price Seven Shillings and Sixpence.

Cloth, 10s.

London: NOVELLO AND COMPANY, Limited.

# COMPOSITIONS FOR THE ORGAN

BY

## SIGFRID KARG-ELERT.

TROIS IMPRESSIONS. Op. 72:—		s. d.
1.	Harmonies du Soir .. ..	1 0
2.	Clair de Lune .. ..	1 0
3.	La Nuit .. ..	1 0
CHACONNE AND FUGUE TRILOGY, WITH CHORAL (2 Trumpets, 2 Trombones, 2 Tubas, Timpani, Tam-tam, and Piatti ad lib.). Op. 73:—		
Organ Score .. ..		4 6
Wind Parts, &c. .. ..		2 0
FIRST SONATINA in A minor. Op. 74 .. ..		3 6
FUNERALE. Op. 75, No. 1 .. ..		2 0
CHORAL IMPROVISATION on "In dulci jubilo." Op. 75, No. 2 .. ..		1 6

London: NOVELLO AND COMPANY, Limited.

# SOLEMN MELODY

COMPOSED BY

## H. WALFORD DAVIES.

## FULL ORCHESTRA.

	s. d.
FULL SCORE .. ..	3 0
STRING PARTS .. ..	1 3
WIND PARTS .. ..	3 9

## STRINGS AND ORGAN.

	s. d.
SCORE .. ..	2 0
STRING PARTS .. ..	1 3
ORGAN .. ..	0 6

	s. d.
PIANOFORTE SOLO .. ..	1 6
ORGAN SOLO .. ..	1 6
VIOLIN AND PIANOFORTE .. ..	1 6
VIOLONCELLO AND PIANOFORTE .. ..	1 6

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

## THE RECITAL SERIES

OF

## Transcriptions for the Organ

BY

EDWIN H. LEMARE.

- No. 29. STUDY IN E FLAT MINOR .. F. CHOPIN 1 0  
(Op. 10, No. 6.)
- No. 30. STUDY IN C SHARP MINOR .. F. CHOPIN 1 0  
(Op. 25, No. 7.)

London: NOVELLO AND COMPANY, Limited.

## SHORT PRELUDES

FOR THE

## ORGAN

These Short Preludes are intended for use chiefly as Introductory Voluntaries to Divine Service, more especially in those churches where the time allowed for such is, of necessity, somewhat limited. They occupy in performance from about one to two minutes.

- No. BOOK I.
1. Andante Grazioso .. .. Thomas Adams
2. Andante .. .. W. G. Alcock
3. Largamente .. .. George J. Bennett
4. Andante Religioso .. .. Myles B. Foster
5. Andantino .. .. Alfred Hollins
6. Adagio Cantabile .. .. Charles J. May
7. Larghetto .. .. John E. West
8. Andante con Moto .. .. John E. West
9. Andantino quasi Allegretto .. .. John E. West
10. Andante .. .. W. Wolstenholme

- BOOK II.
1. Andante con Moto .. .. Thomas Adams
2. Con Moto .. .. W. G. Alcock
3. Moderato .. .. H. A. Chambers
4. Marziale, poco Lento .. .. Myles B. Foster
5. Moderato .. .. Alfred Hollins
6. Andantino .. .. Charles J. May
7. Adagio .. .. John E. West
8. "Hymnus"—Andante e Sostenuto .. .. John E. West
9. Andante Serioso .. .. John E. West
10. Adagio .. .. W. Wolstenholme

- BOOK III.
1. Moderato e Legato .. .. Thomas Adams
2. Moderato .. .. W. G. Alcock
3. Andante con Moto .. .. George J. Bennett
4. Andante .. .. H. A. Chambers
5. Grazioso molto Espressivo .. .. Myles B. Foster
6. "Song without Words"—Con Moto .. .. Alfred Hollins
7. Andante .. .. Alfred Hollins
8. Andante Dolente .. .. John E. West
9. Andante Pastorale .. .. John E. West
10. Adagio .. .. W. Wolstenholme

Price One Shilling Each Book.

London: NOVELLO AND COMPANY, Limited.

JUST PUBLISHED.

No. 24A. NOVELLO'S MUSIC PRIMERS.

## DOUBLE SCALES

SYSTEMATICALLY FINGERED.

A SUPPLEMENT TO ALL EXISTING PIANOFORTE SCHOOLS.

BY

FRANKLIN TAYLOR.

CONTINENTAL FINGERING.

Price One Shilling.

In paper boards, One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

# ORGAN TRANSCRIPTIONS

BY  
A. HERBERT BREWER

1. PRELUDE AND ANGEL'S FAREWELL ("GERONTIUS") .. EDWARD ELGAR
2. FUNERAL MARCH (from the Music to "GRANIA AND DIARMID") .. EDWARD ELGAR
3. CHANSON DE NUIT .. EDWARD ELGAR
4. CHANSON DE MATIN .. EDWARD ELGAR
5. PASSACAGLIA (from "A SONG OF JUDGMENT") .. C. H. LLOYD
6. CANTO POPOLARE (from "IN THE SOUTH") .. EDWARD ELGAR
7. CANTIQUE D'AMOUR .. THEO. WENDT
8. AVE MARIA .. ADOLPH HENSELT
9. PROCESSION TO THE MINSTER ("LOHENGRIIN") .. WAGNER
10. IN TE DOMINE SPERAVI .. J. W. G. HATHAWAY
11. SOUVENIR DE PRINTEMPS .. JOSEPH HOLBROOKE
12. TANNHÄUSER'S PILGRIMAGE (Introduction to Act III.) .. WAGNER
13. AUF WIEDERSEHEN .. A. H. BREWER
14. WALTHER'S PREISLIED (DIE MEISTERSINGER) .. WAGNER
15. AN ETON MEMORIAL MARCH .. C. H. LLOYD
16. PRELUDE TO ACT III. ("DIE MEISTERSINGER") .. WAGNER
17. THE CORONATION MARCH (1911) .. EDWARD ELGAR

(To be continued.)

London: NOVELLO AND COMPANY, Limited.

# ORGAN TRANSCRIPTIONS

BY  
GEORGE J. BENNETT

Mus. Doc.; Organist of Lincoln Cathedral.

1. INTRODUCTION AND MELODRAMA.—("THE DREAM OF JUBAL") .. A. C. MACKENZIE
2. PRELUDE.—("LOHENGRIIN") .. WAGNER
3. ANDANTINO.—(SYMPHONY, No. 4, IN F MINOR) .. TSCHAIKOWSKY
4. SLOW MOVEMENT.—(PIANOFORTE CONCERTO IN B FLAT MINOR) .. TSCHAIKOWSKY
5. CORONATION MARCH .. TSCHAIKOWSKY
6. THREE MINUETS.—(SYMPHONIES IN C, G MINOR, AND E FLAT) .. MOZART
7. MINUET.—(SONATA IN E FLAT). (Op. 31, iii.) .. BEETHOVEN
8. PRELUDE.—("COLOMBA") .. A. C. MACKENZIE
9. FINALE ("O MAY WE ONCE AGAIN")—"BLEST PAIR OF SIRENS" .. C. H. H. PARRY
10. NOTTURNO.—("A MIDSUMMER NIGHT'S DREAM") .. MENDELSSOHN

London: NOVELLO AND COMPANY, Limited.

# SLOW MOVEMENTS FROM SONATAS

FOR THE ORGAN

COMPOSED BY

F. MENDELSSOHN-BARTHOLDY.

Edited by JOHN E. WEST.

Price One Shilling and Sixpence.

London: NOVELLO AND COMPANY, Limited.

A VALUABLE BOOK FOR TEACHERS AND STUDENTS.

# TECHNIQUE AND EXPRESSION IN PIANOFORTE PLAYING BY FRANKLIN TAYLOR.

## EXTRACT FROM PREFACE.

In the course of my experience as a teacher of the pianoforte, an experience extending over many years, certain ideas have from time to time suggested themselves to me which have proved useful—to myself, as enabling me to express more clearly that which I desired my pupils to understand, and to my pupils, as tending to facilitate their comprehension of the various difficulties they have had to encounter, at the same time leading them to perceive the most practical means of overcoming them, and thus accelerating their general rate of progress.

These suggestions relate to both the mechanical and intellectual sides of the study of pianoforte-playing, or, briefly, to Technique and Expression, the chief matters implied by the first of these terms being the production of various qualities of tone, the choice of suitable fingering, and the best methods of attacking certain difficulties; while the second, which may perhaps be more aptly designated the *means* of expression, includes rhythm, phrasing, variety, and gradation of tone, the use of the pedals, *et cetera*.

WITH NUMEROUS MUSICAL EXAMPLES FROM THE  
WORKS OF THE GREAT MASTERS.

PRICE, CLOTH, GILT, FIVE SHILLINGS NET.

London: NOVELLO AND COMPANY, Limited.

## The SOCIETY OF BRITISH COMPOSERS. Music Published in the AVISON EDITION.

INSTRUMENTAL.		Net s. d.																																																																																																			
BAK, ARNOLD.—Trio. Pianoforte, Violin, and Viola	.. ..	6 6																																																																																																			
BEETHOVEN.—Cavatina. For Violin and Organ. (Extra Violin Parts, 6d. each)	.. ..	2 0																																																																																																			
Aradian Suite. Full Score .. ..	15 0		COMBER, F.—Elegy for Orchestra. Full Score .. ..	3 6		COMBER, PAUL.—"Dross." Music-Drama without words .. ..	3 0		GARDNER, H. BALFOUR.—Quartet in one movement for Strings. Score .. ..	3 0		GATTY, NICHOLAS.—Sonata for Violin and Pianoforte .. ..	2 0		HARTLEY, LLOYD.—Two Pieces. Violin and Pianoforte .. ..	3 0		JENNIS-READ, H. V.—Phantasy Trio in B minor. Pianoforte, Violin, and Violoncello .. ..	5 0		McWHER, J. B.—"Grey Galloway." Border Ballad for Orchestra. Full Score .. ..	10 6		MACKESSIE, A. C.—Suite. Violin and Orchestra (or Pianoforte) Full Score 20s.   Piano Score net 5s.   Separately, each .. ..	2 0		MATTHEW, THOMAS.—Quartet in one movement .. ..	5 0		SPRINGETT, JOSEPH.—Spanish Love Song. Violin and Pianoforte Spinnelied; Evensong. Violoncello and Pianoforte .. ..	1 6		WHEELER, HANS.—Kreutzer Studies, with accompaniment for Second Violin. Two Books .. ..	2 6		PIANOFORTE.			BOVEN, E. YORK.—Miniature Suite .. ..	3 0		Separately: Humoresque, 1s.; Nocturne, 1s.; Scherzo .. ..	1 6		First Ballade; Polonaise .. ..	1 6		COMBER, PAUL.—Nine Preludes, 4s. 6d. Separately, each .. ..	1 0		Cox, G. H.—Song of Spring .. ..	3 0		DALL, R. J.—Sonata .. ..	5 0		EGAN, K. E.—Sketches: The Old Castle; The Wishing Well, &c. .. ..	1 6		FORRESTER, CLIFFE.—Summer's Call; The Exile .. ..	2 0		Variations on an Original Air .. ..	2 0		GARDNER, PERCIVAL.—Scherzo-Toccata .. ..	2 6		GATTY, NICHOLAS.—Five Waltzes .. ..	2 6		HARTLEY, LLOYD.—Four Miniature Impressions .. ..	2 0		Two Concert Pieces .. ..	2 0		HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0	
COMBER, F.—Elegy for Orchestra. Full Score .. ..	3 6		COMBER, PAUL.—"Dross." Music-Drama without words .. ..	3 0		GARDNER, H. BALFOUR.—Quartet in one movement for Strings. Score .. ..	3 0		GATTY, NICHOLAS.—Sonata for Violin and Pianoforte .. ..	2 0		HARTLEY, LLOYD.—Two Pieces. Violin and Pianoforte .. ..	3 0		JENNIS-READ, H. V.—Phantasy Trio in B minor. Pianoforte, Violin, and Violoncello .. ..	5 0		McWHER, J. B.—"Grey Galloway." Border Ballad for Orchestra. Full Score .. ..	10 6		MACKESSIE, A. C.—Suite. Violin and Orchestra (or Pianoforte) Full Score 20s.   Piano Score net 5s.   Separately, each .. ..	2 0		MATTHEW, THOMAS.—Quartet in one movement .. ..	5 0		SPRINGETT, JOSEPH.—Spanish Love Song. Violin and Pianoforte Spinnelied; Evensong. Violoncello and Pianoforte .. ..	1 6		WHEELER, HANS.—Kreutzer Studies, with accompaniment for Second Violin. Two Books .. ..	2 6		PIANOFORTE.			BOVEN, E. YORK.—Miniature Suite .. ..	3 0		Separately: Humoresque, 1s.; Nocturne, 1s.; Scherzo .. ..	1 6		First Ballade; Polonaise .. ..	1 6		COMBER, PAUL.—Nine Preludes, 4s. 6d. Separately, each .. ..	1 0		Cox, G. H.—Song of Spring .. ..	3 0		DALL, R. J.—Sonata .. ..	5 0		EGAN, K. E.—Sketches: The Old Castle; The Wishing Well, &c. .. ..	1 6		FORRESTER, CLIFFE.—Summer's Call; The Exile .. ..	2 0		Variations on an Original Air .. ..	2 0		GARDNER, PERCIVAL.—Scherzo-Toccata .. ..	2 6		GATTY, NICHOLAS.—Five Waltzes .. ..	2 6		HARTLEY, LLOYD.—Four Miniature Impressions .. ..	2 0		Two Concert Pieces .. ..	2 0		HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0				
COMBER, PAUL.—"Dross." Music-Drama without words .. ..	3 0		GARDNER, H. BALFOUR.—Quartet in one movement for Strings. Score .. ..	3 0		GATTY, NICHOLAS.—Sonata for Violin and Pianoforte .. ..	2 0		HARTLEY, LLOYD.—Two Pieces. Violin and Pianoforte .. ..	3 0		JENNIS-READ, H. V.—Phantasy Trio in B minor. Pianoforte, Violin, and Violoncello .. ..	5 0		McWHER, J. B.—"Grey Galloway." Border Ballad for Orchestra. Full Score .. ..	10 6		MACKESSIE, A. C.—Suite. Violin and Orchestra (or Pianoforte) Full Score 20s.   Piano Score net 5s.   Separately, each .. ..	2 0		MATTHEW, THOMAS.—Quartet in one movement .. ..	5 0		SPRINGETT, JOSEPH.—Spanish Love Song. Violin and Pianoforte Spinnelied; Evensong. Violoncello and Pianoforte .. ..	1 6		WHEELER, HANS.—Kreutzer Studies, with accompaniment for Second Violin. Two Books .. ..	2 6		PIANOFORTE.			BOVEN, E. YORK.—Miniature Suite .. ..	3 0		Separately: Humoresque, 1s.; Nocturne, 1s.; Scherzo .. ..	1 6		First Ballade; Polonaise .. ..	1 6		COMBER, PAUL.—Nine Preludes, 4s. 6d. Separately, each .. ..	1 0		Cox, G. H.—Song of Spring .. ..	3 0		DALL, R. J.—Sonata .. ..	5 0		EGAN, K. E.—Sketches: The Old Castle; The Wishing Well, &c. .. ..	1 6		FORRESTER, CLIFFE.—Summer's Call; The Exile .. ..	2 0		Variations on an Original Air .. ..	2 0		GARDNER, PERCIVAL.—Scherzo-Toccata .. ..	2 6		GATTY, NICHOLAS.—Five Waltzes .. ..	2 6		HARTLEY, LLOYD.—Four Miniature Impressions .. ..	2 0		Two Concert Pieces .. ..	2 0		HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0							
GARDNER, H. BALFOUR.—Quartet in one movement for Strings. Score .. ..	3 0		GATTY, NICHOLAS.—Sonata for Violin and Pianoforte .. ..	2 0		HARTLEY, LLOYD.—Two Pieces. Violin and Pianoforte .. ..	3 0		JENNIS-READ, H. V.—Phantasy Trio in B minor. Pianoforte, Violin, and Violoncello .. ..	5 0		McWHER, J. B.—"Grey Galloway." Border Ballad for Orchestra. Full Score .. ..	10 6		MACKESSIE, A. C.—Suite. Violin and Orchestra (or Pianoforte) Full Score 20s.   Piano Score net 5s.   Separately, each .. ..	2 0		MATTHEW, THOMAS.—Quartet in one movement .. ..	5 0		SPRINGETT, JOSEPH.—Spanish Love Song. Violin and Pianoforte Spinnelied; Evensong. Violoncello and Pianoforte .. ..	1 6		WHEELER, HANS.—Kreutzer Studies, with accompaniment for Second Violin. Two Books .. ..	2 6		PIANOFORTE.			BOVEN, E. YORK.—Miniature Suite .. ..	3 0		Separately: Humoresque, 1s.; Nocturne, 1s.; Scherzo .. ..	1 6		First Ballade; Polonaise .. ..	1 6		COMBER, PAUL.—Nine Preludes, 4s. 6d. Separately, each .. ..	1 0		Cox, G. H.—Song of Spring .. ..	3 0		DALL, R. J.—Sonata .. ..	5 0		EGAN, K. E.—Sketches: The Old Castle; The Wishing Well, &c. .. ..	1 6		FORRESTER, CLIFFE.—Summer's Call; The Exile .. ..	2 0		Variations on an Original Air .. ..	2 0		GARDNER, PERCIVAL.—Scherzo-Toccata .. ..	2 6		GATTY, NICHOLAS.—Five Waltzes .. ..	2 6		HARTLEY, LLOYD.—Four Miniature Impressions .. ..	2 0		Two Concert Pieces .. ..	2 0		HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0										
GATTY, NICHOLAS.—Sonata for Violin and Pianoforte .. ..	2 0		HARTLEY, LLOYD.—Two Pieces. Violin and Pianoforte .. ..	3 0		JENNIS-READ, H. V.—Phantasy Trio in B minor. Pianoforte, Violin, and Violoncello .. ..	5 0		McWHER, J. B.—"Grey Galloway." Border Ballad for Orchestra. Full Score .. ..	10 6		MACKESSIE, A. C.—Suite. Violin and Orchestra (or Pianoforte) Full Score 20s.   Piano Score net 5s.   Separately, each .. ..	2 0		MATTHEW, THOMAS.—Quartet in one movement .. ..	5 0		SPRINGETT, JOSEPH.—Spanish Love Song. Violin and Pianoforte Spinnelied; Evensong. Violoncello and Pianoforte .. ..	1 6		WHEELER, HANS.—Kreutzer Studies, with accompaniment for Second Violin. Two Books .. ..	2 6		PIANOFORTE.			BOVEN, E. YORK.—Miniature Suite .. ..	3 0		Separately: Humoresque, 1s.; Nocturne, 1s.; Scherzo .. ..	1 6		First Ballade; Polonaise .. ..	1 6		COMBER, PAUL.—Nine Preludes, 4s. 6d. Separately, each .. ..	1 0		Cox, G. H.—Song of Spring .. ..	3 0		DALL, R. J.—Sonata .. ..	5 0		EGAN, K. E.—Sketches: The Old Castle; The Wishing Well, &c. .. ..	1 6		FORRESTER, CLIFFE.—Summer's Call; The Exile .. ..	2 0		Variations on an Original Air .. ..	2 0		GARDNER, PERCIVAL.—Scherzo-Toccata .. ..	2 6		GATTY, NICHOLAS.—Five Waltzes .. ..	2 6		HARTLEY, LLOYD.—Four Miniature Impressions .. ..	2 0		Two Concert Pieces .. ..	2 0		HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0													
HARTLEY, LLOYD.—Two Pieces. Violin and Pianoforte .. ..	3 0		JENNIS-READ, H. V.—Phantasy Trio in B minor. Pianoforte, Violin, and Violoncello .. ..	5 0		McWHER, J. B.—"Grey Galloway." Border Ballad for Orchestra. Full Score .. ..	10 6		MACKESSIE, A. C.—Suite. Violin and Orchestra (or Pianoforte) Full Score 20s.   Piano Score net 5s.   Separately, each .. ..	2 0		MATTHEW, THOMAS.—Quartet in one movement .. ..	5 0		SPRINGETT, JOSEPH.—Spanish Love Song. Violin and Pianoforte Spinnelied; Evensong. Violoncello and Pianoforte .. ..	1 6		WHEELER, HANS.—Kreutzer Studies, with accompaniment for Second Violin. Two Books .. ..	2 6		PIANOFORTE.			BOVEN, E. YORK.—Miniature Suite .. ..	3 0		Separately: Humoresque, 1s.; Nocturne, 1s.; Scherzo .. ..	1 6		First Ballade; Polonaise .. ..	1 6		COMBER, PAUL.—Nine Preludes, 4s. 6d. Separately, each .. ..	1 0		Cox, G. H.—Song of Spring .. ..	3 0		DALL, R. J.—Sonata .. ..	5 0		EGAN, K. E.—Sketches: The Old Castle; The Wishing Well, &c. .. ..	1 6		FORRESTER, CLIFFE.—Summer's Call; The Exile .. ..	2 0		Variations on an Original Air .. ..	2 0		GARDNER, PERCIVAL.—Scherzo-Toccata .. ..	2 6		GATTY, NICHOLAS.—Five Waltzes .. ..	2 6		HARTLEY, LLOYD.—Four Miniature Impressions .. ..	2 0		Two Concert Pieces .. ..	2 0		HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																
JENNIS-READ, H. V.—Phantasy Trio in B minor. Pianoforte, Violin, and Violoncello .. ..	5 0		McWHER, J. B.—"Grey Galloway." Border Ballad for Orchestra. Full Score .. ..	10 6		MACKESSIE, A. C.—Suite. Violin and Orchestra (or Pianoforte) Full Score 20s.   Piano Score net 5s.   Separately, each .. ..	2 0		MATTHEW, THOMAS.—Quartet in one movement .. ..	5 0		SPRINGETT, JOSEPH.—Spanish Love Song. Violin and Pianoforte Spinnelied; Evensong. Violoncello and Pianoforte .. ..	1 6		WHEELER, HANS.—Kreutzer Studies, with accompaniment for Second Violin. Two Books .. ..	2 6		PIANOFORTE.			BOVEN, E. YORK.—Miniature Suite .. ..	3 0		Separately: Humoresque, 1s.; Nocturne, 1s.; Scherzo .. ..	1 6		First Ballade; Polonaise .. ..	1 6		COMBER, PAUL.—Nine Preludes, 4s. 6d. Separately, each .. ..	1 0		Cox, G. H.—Song of Spring .. ..	3 0		DALL, R. J.—Sonata .. ..	5 0		EGAN, K. E.—Sketches: The Old Castle; The Wishing Well, &c. .. ..	1 6		FORRESTER, CLIFFE.—Summer's Call; The Exile .. ..	2 0		Variations on an Original Air .. ..	2 0		GARDNER, PERCIVAL.—Scherzo-Toccata .. ..	2 6		GATTY, NICHOLAS.—Five Waltzes .. ..	2 6		HARTLEY, LLOYD.—Four Miniature Impressions .. ..	2 0		Two Concert Pieces .. ..	2 0		HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																			
McWHER, J. B.—"Grey Galloway." Border Ballad for Orchestra. Full Score .. ..	10 6		MACKESSIE, A. C.—Suite. Violin and Orchestra (or Pianoforte) Full Score 20s.   Piano Score net 5s.   Separately, each .. ..	2 0		MATTHEW, THOMAS.—Quartet in one movement .. ..	5 0		SPRINGETT, JOSEPH.—Spanish Love Song. Violin and Pianoforte Spinnelied; Evensong. Violoncello and Pianoforte .. ..	1 6		WHEELER, HANS.—Kreutzer Studies, with accompaniment for Second Violin. Two Books .. ..	2 6		PIANOFORTE.			BOVEN, E. YORK.—Miniature Suite .. ..	3 0		Separately: Humoresque, 1s.; Nocturne, 1s.; Scherzo .. ..	1 6		First Ballade; Polonaise .. ..	1 6		COMBER, PAUL.—Nine Preludes, 4s. 6d. Separately, each .. ..	1 0		Cox, G. H.—Song of Spring .. ..	3 0		DALL, R. J.—Sonata .. ..	5 0		EGAN, K. E.—Sketches: The Old Castle; The Wishing Well, &c. .. ..	1 6		FORRESTER, CLIFFE.—Summer's Call; The Exile .. ..	2 0		Variations on an Original Air .. ..	2 0		GARDNER, PERCIVAL.—Scherzo-Toccata .. ..	2 6		GATTY, NICHOLAS.—Five Waltzes .. ..	2 6		HARTLEY, LLOYD.—Four Miniature Impressions .. ..	2 0		Two Concert Pieces .. ..	2 0		HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																						
MACKESSIE, A. C.—Suite. Violin and Orchestra (or Pianoforte) Full Score 20s.   Piano Score net 5s.   Separately, each .. ..	2 0		MATTHEW, THOMAS.—Quartet in one movement .. ..	5 0		SPRINGETT, JOSEPH.—Spanish Love Song. Violin and Pianoforte Spinnelied; Evensong. Violoncello and Pianoforte .. ..	1 6		WHEELER, HANS.—Kreutzer Studies, with accompaniment for Second Violin. Two Books .. ..	2 6		PIANOFORTE.			BOVEN, E. YORK.—Miniature Suite .. ..	3 0		Separately: Humoresque, 1s.; Nocturne, 1s.; Scherzo .. ..	1 6		First Ballade; Polonaise .. ..	1 6		COMBER, PAUL.—Nine Preludes, 4s. 6d. Separately, each .. ..	1 0		Cox, G. H.—Song of Spring .. ..	3 0		DALL, R. J.—Sonata .. ..	5 0		EGAN, K. E.—Sketches: The Old Castle; The Wishing Well, &c. .. ..	1 6		FORRESTER, CLIFFE.—Summer's Call; The Exile .. ..	2 0		Variations on an Original Air .. ..	2 0		GARDNER, PERCIVAL.—Scherzo-Toccata .. ..	2 6		GATTY, NICHOLAS.—Five Waltzes .. ..	2 6		HARTLEY, LLOYD.—Four Miniature Impressions .. ..	2 0		Two Concert Pieces .. ..	2 0		HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																									
MATTHEW, THOMAS.—Quartet in one movement .. ..	5 0		SPRINGETT, JOSEPH.—Spanish Love Song. Violin and Pianoforte Spinnelied; Evensong. Violoncello and Pianoforte .. ..	1 6		WHEELER, HANS.—Kreutzer Studies, with accompaniment for Second Violin. Two Books .. ..	2 6		PIANOFORTE.			BOVEN, E. YORK.—Miniature Suite .. ..	3 0		Separately: Humoresque, 1s.; Nocturne, 1s.; Scherzo .. ..	1 6		First Ballade; Polonaise .. ..	1 6		COMBER, PAUL.—Nine Preludes, 4s. 6d. Separately, each .. ..	1 0		Cox, G. H.—Song of Spring .. ..	3 0		DALL, R. J.—Sonata .. ..	5 0		EGAN, K. E.—Sketches: The Old Castle; The Wishing Well, &c. .. ..	1 6		FORRESTER, CLIFFE.—Summer's Call; The Exile .. ..	2 0		Variations on an Original Air .. ..	2 0		GARDNER, PERCIVAL.—Scherzo-Toccata .. ..	2 6		GATTY, NICHOLAS.—Five Waltzes .. ..	2 6		HARTLEY, LLOYD.—Four Miniature Impressions .. ..	2 0		Two Concert Pieces .. ..	2 0		HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																												
SPRINGETT, JOSEPH.—Spanish Love Song. Violin and Pianoforte Spinnelied; Evensong. Violoncello and Pianoforte .. ..	1 6		WHEELER, HANS.—Kreutzer Studies, with accompaniment for Second Violin. Two Books .. ..	2 6		PIANOFORTE.			BOVEN, E. YORK.—Miniature Suite .. ..	3 0		Separately: Humoresque, 1s.; Nocturne, 1s.; Scherzo .. ..	1 6		First Ballade; Polonaise .. ..	1 6		COMBER, PAUL.—Nine Preludes, 4s. 6d. Separately, each .. ..	1 0		Cox, G. H.—Song of Spring .. ..	3 0		DALL, R. J.—Sonata .. ..	5 0		EGAN, K. E.—Sketches: The Old Castle; The Wishing Well, &c. .. ..	1 6		FORRESTER, CLIFFE.—Summer's Call; The Exile .. ..	2 0		Variations on an Original Air .. ..	2 0		GARDNER, PERCIVAL.—Scherzo-Toccata .. ..	2 6		GATTY, NICHOLAS.—Five Waltzes .. ..	2 6		HARTLEY, LLOYD.—Four Miniature Impressions .. ..	2 0		Two Concert Pieces .. ..	2 0		HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																															
WHEELER, HANS.—Kreutzer Studies, with accompaniment for Second Violin. Two Books .. ..	2 6		PIANOFORTE.			BOVEN, E. YORK.—Miniature Suite .. ..	3 0		Separately: Humoresque, 1s.; Nocturne, 1s.; Scherzo .. ..	1 6		First Ballade; Polonaise .. ..	1 6		COMBER, PAUL.—Nine Preludes, 4s. 6d. Separately, each .. ..	1 0		Cox, G. H.—Song of Spring .. ..	3 0		DALL, R. J.—Sonata .. ..	5 0		EGAN, K. E.—Sketches: The Old Castle; The Wishing Well, &c. .. ..	1 6		FORRESTER, CLIFFE.—Summer's Call; The Exile .. ..	2 0		Variations on an Original Air .. ..	2 0		GARDNER, PERCIVAL.—Scherzo-Toccata .. ..	2 6		GATTY, NICHOLAS.—Five Waltzes .. ..	2 6		HARTLEY, LLOYD.—Four Miniature Impressions .. ..	2 0		Two Concert Pieces .. ..	2 0		HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																																		
PIANOFORTE.																																																																																																					
BOVEN, E. YORK.—Miniature Suite .. ..	3 0		Separately: Humoresque, 1s.; Nocturne, 1s.; Scherzo .. ..	1 6		First Ballade; Polonaise .. ..	1 6		COMBER, PAUL.—Nine Preludes, 4s. 6d. Separately, each .. ..	1 0		Cox, G. H.—Song of Spring .. ..	3 0		DALL, R. J.—Sonata .. ..	5 0		EGAN, K. E.—Sketches: The Old Castle; The Wishing Well, &c. .. ..	1 6		FORRESTER, CLIFFE.—Summer's Call; The Exile .. ..	2 0		Variations on an Original Air .. ..	2 0		GARDNER, PERCIVAL.—Scherzo-Toccata .. ..	2 6		GATTY, NICHOLAS.—Five Waltzes .. ..	2 6		HARTLEY, LLOYD.—Four Miniature Impressions .. ..	2 0		Two Concert Pieces .. ..	2 0		HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																																								
Separately: Humoresque, 1s.; Nocturne, 1s.; Scherzo .. ..	1 6		First Ballade; Polonaise .. ..	1 6		COMBER, PAUL.—Nine Preludes, 4s. 6d. Separately, each .. ..	1 0		Cox, G. H.—Song of Spring .. ..	3 0		DALL, R. J.—Sonata .. ..	5 0		EGAN, K. E.—Sketches: The Old Castle; The Wishing Well, &c. .. ..	1 6		FORRESTER, CLIFFE.—Summer's Call; The Exile .. ..	2 0		Variations on an Original Air .. ..	2 0		GARDNER, PERCIVAL.—Scherzo-Toccata .. ..	2 6		GATTY, NICHOLAS.—Five Waltzes .. ..	2 6		HARTLEY, LLOYD.—Four Miniature Impressions .. ..	2 0		Two Concert Pieces .. ..	2 0		HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																																											
First Ballade; Polonaise .. ..	1 6		COMBER, PAUL.—Nine Preludes, 4s. 6d. Separately, each .. ..	1 0		Cox, G. H.—Song of Spring .. ..	3 0		DALL, R. J.—Sonata .. ..	5 0		EGAN, K. E.—Sketches: The Old Castle; The Wishing Well, &c. .. ..	1 6		FORRESTER, CLIFFE.—Summer's Call; The Exile .. ..	2 0		Variations on an Original Air .. ..	2 0		GARDNER, PERCIVAL.—Scherzo-Toccata .. ..	2 6		GATTY, NICHOLAS.—Five Waltzes .. ..	2 6		HARTLEY, LLOYD.—Four Miniature Impressions .. ..	2 0		Two Concert Pieces .. ..	2 0		HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																																														
COMBER, PAUL.—Nine Preludes, 4s. 6d. Separately, each .. ..	1 0		Cox, G. H.—Song of Spring .. ..	3 0		DALL, R. J.—Sonata .. ..	5 0		EGAN, K. E.—Sketches: The Old Castle; The Wishing Well, &c. .. ..	1 6		FORRESTER, CLIFFE.—Summer's Call; The Exile .. ..	2 0		Variations on an Original Air .. ..	2 0		GARDNER, PERCIVAL.—Scherzo-Toccata .. ..	2 6		GATTY, NICHOLAS.—Five Waltzes .. ..	2 6		HARTLEY, LLOYD.—Four Miniature Impressions .. ..	2 0		Two Concert Pieces .. ..	2 0		HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																																																	
Cox, G. H.—Song of Spring .. ..	3 0		DALL, R. J.—Sonata .. ..	5 0		EGAN, K. E.—Sketches: The Old Castle; The Wishing Well, &c. .. ..	1 6		FORRESTER, CLIFFE.—Summer's Call; The Exile .. ..	2 0		Variations on an Original Air .. ..	2 0		GARDNER, PERCIVAL.—Scherzo-Toccata .. ..	2 6		GATTY, NICHOLAS.—Five Waltzes .. ..	2 6		HARTLEY, LLOYD.—Four Miniature Impressions .. ..	2 0		Two Concert Pieces .. ..	2 0		HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																																																				
DALL, R. J.—Sonata .. ..	5 0		EGAN, K. E.—Sketches: The Old Castle; The Wishing Well, &c. .. ..	1 6		FORRESTER, CLIFFE.—Summer's Call; The Exile .. ..	2 0		Variations on an Original Air .. ..	2 0		GARDNER, PERCIVAL.—Scherzo-Toccata .. ..	2 6		GATTY, NICHOLAS.—Five Waltzes .. ..	2 6		HARTLEY, LLOYD.—Four Miniature Impressions .. ..	2 0		Two Concert Pieces .. ..	2 0		HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																																																							
EGAN, K. E.—Sketches: The Old Castle; The Wishing Well, &c. .. ..	1 6		FORRESTER, CLIFFE.—Summer's Call; The Exile .. ..	2 0		Variations on an Original Air .. ..	2 0		GARDNER, PERCIVAL.—Scherzo-Toccata .. ..	2 6		GATTY, NICHOLAS.—Five Waltzes .. ..	2 6		HARTLEY, LLOYD.—Four Miniature Impressions .. ..	2 0		Two Concert Pieces .. ..	2 0		HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																																																										
FORRESTER, CLIFFE.—Summer's Call; The Exile .. ..	2 0		Variations on an Original Air .. ..	2 0		GARDNER, PERCIVAL.—Scherzo-Toccata .. ..	2 6		GATTY, NICHOLAS.—Five Waltzes .. ..	2 6		HARTLEY, LLOYD.—Four Miniature Impressions .. ..	2 0		Two Concert Pieces .. ..	2 0		HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																																																													
Variations on an Original Air .. ..	2 0		GARDNER, PERCIVAL.—Scherzo-Toccata .. ..	2 6		GATTY, NICHOLAS.—Five Waltzes .. ..	2 6		HARTLEY, LLOYD.—Four Miniature Impressions .. ..	2 0		Two Concert Pieces .. ..	2 0		HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																																																																
GARDNER, PERCIVAL.—Scherzo-Toccata .. ..	2 6		GATTY, NICHOLAS.—Five Waltzes .. ..	2 6		HARTLEY, LLOYD.—Four Miniature Impressions .. ..	2 0		Two Concert Pieces .. ..	2 0		HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																																																																			
GATTY, NICHOLAS.—Five Waltzes .. ..	2 6		HARTLEY, LLOYD.—Four Miniature Impressions .. ..	2 0		Two Concert Pieces .. ..	2 0		HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																																																																						
HARTLEY, LLOYD.—Four Miniature Impressions .. ..	2 0		Two Concert Pieces .. ..	2 0		HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																																																																									
Two Concert Pieces .. ..	2 0		HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																																																																												
HICKIN, WILTON.—Suite Mignonne .. ..	2 6		JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																																																																															
JENNIS-READ, H. V.—Five Impressions .. ..	2 0		QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																																																																																		
QUINCY, THOMAS.—Toccata; Albumblatt; Dirge .. ..	1 0		ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																																																																																					
ROBERTS, ROGER.—Three Studies .. ..	2 6		SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																																																																																								
SPRINGETT, JOSEPH.—Passepie, 1s.; Miniatures, 1s. 6d.; Legends .. ..	2 0		SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																																																																																											
SWINERTON, FELIX.—Prelude in D .. ..	1 6		Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																																																																																														
Variations on a Theme by Corelli .. ..	2 6		WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																																																																																																	
WHEAT, A. N.—Barcarole. In the Ray .. ..	2 0																																																																																																				

London: NOVELLO AND COMPANY, Limited.

## NEW FOREIGN PUBLICATIONS.

PIANOFORTE MUSIC.		NET. s. d.																																																																		
AGGHAZY, C.—Op. 41. Four Pianoforte Solos. 1. Duo; 2. Ritonello; 3. Badinage; 4. Prelude and Fugue .. ..	2 0		DANGLAS, J.—Suite norvégienne. Pianoforte Solo, complete .. ..	3 0		DIEMER, L.—Scherzo-Capriccioso. Pianoforte Solo .. ..	1 0		FEVRIER, H.—Prélude de Fête. Pianoforte Solo .. ..	1 6		— Prélude des Cloches. Pianoforte Solo .. ..	1 0		GLASS, L.—Op. 45. Stimmungsbilder. Pianoforte Solos. 1. Wintertag; 2. Kirchenglocken; 3. Nacht .. ..	1 0		JAQUES-DALCROZE, E.—Drei kleine Tänze. Pianoforte Solo .. ..	1 6		— Drei Jugendspiele. Pianoforte Solo. 1. Jeu de paume; 2. Papillons; 3. Les chevaux .. ..	1 6		KLEINMICHEL, R.—Twelve Special Studies. New Edition. By Willy Rehberg .. ..	4 0		LENDVAL, E.—Op. 9. Fragmente. Three Pianoforte Pieces. 1. Improptu; 2. Humoreske; 3. Elégie .. ..	2 0		NÖLCK, A.—Op. 38. Six Pianoforte Pieces .. ..	2 6		— Op. 148. Freut euch des Lebens. Eight Instructive Pianoforte Pieces .. ..	2 6		POLDINI, Ed.—Op. 51. Valses-Possies. 1. Paquerette; 2. Eglantine .. ..	1 6		— Op. 53. Klavier Album für die Jugend. 2 Books. Pianoforte Solo .. ..	2 0		— Op. 55. Kleine Studien. 1. Nachts; 2. Regentraufengelien; 3. Marienkäferchen; 4. Windsbraut .. ..	2 6		ROGER-DUCASSE.—Interlude from "Au Jardin de Marguerite." Pianoforte Solo .. ..	4 0		SCHYTTÉ, L.—Op. 141. Six Pianoforte Pieces. 1. Cachucha; 2. Harfenklänge; 3. Rêve orientale; 4. Aubade Provençale; 5. In der Nacht; 6. Valse-Réverie .. ..	2 6		WEISS, J.—Op. 62. Im dorfe. Seven Miniatures. Pianoforte Solo, 2s. 6d. net; Pianoforte Duo .. ..	4 0		WILM, H. von.—Album of 16 Pianoforte Pieces .. ..	2 6		WÜRZ, R.—Op. 26. Ten short Pianoforte Pieces .. ..	1 6		WEBER, CARL.—Serenade Barcarolle. Pianoforte Solo .. ..	2 6		WEINER, L.—Op. 7. Präludium, Nocturne, and Scherzo. Pianoforte Solo .. ..	2 6		WOLF, WILLY.—Op. 9. Corps diplomatique. Walzer. Pianoforte Solo .. ..	2 0	
DANGLAS, J.—Suite norvégienne. Pianoforte Solo, complete .. ..	3 0		DIEMER, L.—Scherzo-Capriccioso. Pianoforte Solo .. ..	1 0		FEVRIER, H.—Prélude de Fête. Pianoforte Solo .. ..	1 6		— Prélude des Cloches. Pianoforte Solo .. ..	1 0		GLASS, L.—Op. 45. Stimmungsbilder. Pianoforte Solos. 1. Wintertag; 2. Kirchenglocken; 3. Nacht .. ..	1 0		JAQUES-DALCROZE, E.—Drei kleine Tänze. Pianoforte Solo .. ..	1 6		— Drei Jugendspiele. Pianoforte Solo. 1. Jeu de paume; 2. Papillons; 3. Les chevaux .. ..	1 6		KLEINMICHEL, R.—Twelve Special Studies. New Edition. By Willy Rehberg .. ..	4 0		LENDVAL, E.—Op. 9. Fragmente. Three Pianoforte Pieces. 1. Improptu; 2. Humoreske; 3. Elégie .. ..	2 0		NÖLCK, A.—Op. 38. Six Pianoforte Pieces .. ..	2 6		— Op. 148. Freut euch des Lebens. Eight Instructive Pianoforte Pieces .. ..	2 6		POLDINI, Ed.—Op. 51. Valses-Possies. 1. Paquerette; 2. Eglantine .. ..	1 6		— Op. 53. Klavier Album für die Jugend. 2 Books. Pianoforte Solo .. ..	2 0		— Op. 55. Kleine Studien. 1. Nachts; 2. Regentraufengelien; 3. Marienkäferchen; 4. Windsbraut .. ..	2 6		ROGER-DUCASSE.—Interlude from "Au Jardin de Marguerite." Pianoforte Solo .. ..	4 0		SCHYTTÉ, L.—Op. 141. Six Pianoforte Pieces. 1. Cachucha; 2. Harfenklänge; 3. Rêve orientale; 4. Aubade Provençale; 5. In der Nacht; 6. Valse-Réverie .. ..	2 6		WEISS, J.—Op. 62. Im dorfe. Seven Miniatures. Pianoforte Solo, 2s. 6d. net; Pianoforte Duo .. ..	4 0		WILM, H. von.—Album of 16 Pianoforte Pieces .. ..	2 6		WÜRZ, R.—Op. 26. Ten short Pianoforte Pieces .. ..	1 6		WEBER, CARL.—Serenade Barcarolle. Pianoforte Solo .. ..	2 6		WEINER, L.—Op. 7. Präludium, Nocturne, and Scherzo. Pianoforte Solo .. ..	2 6		WOLF, WILLY.—Op. 9. Corps diplomatique. Walzer. Pianoforte Solo .. ..	2 0				
DIEMER, L.—Scherzo-Capriccioso. Pianoforte Solo .. ..	1 0		FEVRIER, H.—Prélude de Fête. Pianoforte Solo .. ..	1 6		— Prélude des Cloches. Pianoforte Solo .. ..	1 0		GLASS, L.—Op. 45. Stimmungsbilder. Pianoforte Solos. 1. Wintertag; 2. Kirchenglocken; 3. Nacht .. ..	1 0		JAQUES-DALCROZE, E.—Drei kleine Tänze. Pianoforte Solo .. ..	1 6		— Drei Jugendspiele. Pianoforte Solo. 1. Jeu de paume; 2. Papillons; 3. Les chevaux .. ..	1 6		KLEINMICHEL, R.—Twelve Special Studies. New Edition. By Willy Rehberg .. ..	4 0		LENDVAL, E.—Op. 9. Fragmente. Three Pianoforte Pieces. 1. Improptu; 2. Humoreske; 3. Elégie .. ..	2 0		NÖLCK, A.—Op. 38. Six Pianoforte Pieces .. ..	2 6		— Op. 148. Freut euch des Lebens. Eight Instructive Pianoforte Pieces .. ..	2 6		POLDINI, Ed.—Op. 51. Valses-Possies. 1. Paquerette; 2. Eglantine .. ..	1 6		— Op. 53. Klavier Album für die Jugend. 2 Books. Pianoforte Solo .. ..	2 0		— Op. 55. Kleine Studien. 1. Nachts; 2. Regentraufengelien; 3. Marienkäferchen; 4. Windsbraut .. ..	2 6		ROGER-DUCASSE.—Interlude from "Au Jardin de Marguerite." Pianoforte Solo .. ..	4 0		SCHYTTÉ, L.—Op. 141. Six Pianoforte Pieces. 1. Cachucha; 2. Harfenklänge; 3. Rêve orientale; 4. Aubade Provençale; 5. In der Nacht; 6. Valse-Réverie .. ..	2 6		WEISS, J.—Op. 62. Im dorfe. Seven Miniatures. Pianoforte Solo, 2s. 6d. net; Pianoforte Duo .. ..	4 0		WILM, H. von.—Album of 16 Pianoforte Pieces .. ..	2 6		WÜRZ, R.—Op. 26. Ten short Pianoforte Pieces .. ..	1 6		WEBER, CARL.—Serenade Barcarolle. Pianoforte Solo .. ..	2 6		WEINER, L.—Op. 7. Präludium, Nocturne, and Scherzo. Pianoforte Solo .. ..	2 6		WOLF, WILLY.—Op. 9. Corps diplomatique. Walzer. Pianoforte Solo .. ..	2 0							
FEVRIER, H.—Prélude de Fête. Pianoforte Solo .. ..	1 6		— Prélude des Cloches. Pianoforte Solo .. ..	1 0		GLASS, L.—Op. 45. Stimmungsbilder. Pianoforte Solos. 1. Wintertag; 2. Kirchenglocken; 3. Nacht .. ..	1 0		JAQUES-DALCROZE, E.—Drei kleine Tänze. Pianoforte Solo .. ..	1 6		— Drei Jugendspiele. Pianoforte Solo. 1. Jeu de paume; 2. Papillons; 3. Les chevaux .. ..	1 6		KLEINMICHEL, R.—Twelve Special Studies. New Edition. By Willy Rehberg .. ..	4 0		LENDVAL, E.—Op. 9. Fragmente. Three Pianoforte Pieces. 1. Improptu; 2. Humoreske; 3. Elégie .. ..	2 0		NÖLCK, A.—Op. 38. Six Pianoforte Pieces .. ..	2 6		— Op. 148. Freut euch des Lebens. Eight Instructive Pianoforte Pieces .. ..	2 6		POLDINI, Ed.—Op. 51. Valses-Possies. 1. Paquerette; 2. Eglantine .. ..	1 6		— Op. 53. Klavier Album für die Jugend. 2 Books. Pianoforte Solo .. ..	2 0		— Op. 55. Kleine Studien. 1. Nachts; 2. Regentraufengelien; 3. Marienkäferchen; 4. Windsbraut .. ..	2 6		ROGER-DUCASSE.—Interlude from "Au Jardin de Marguerite." Pianoforte Solo .. ..	4 0		SCHYTTÉ, L.—Op. 141. Six Pianoforte Pieces. 1. Cachucha; 2. Harfenklänge; 3. Rêve orientale; 4. Aubade Provençale; 5. In der Nacht; 6. Valse-Réverie .. ..	2 6		WEISS, J.—Op. 62. Im dorfe. Seven Miniatures. Pianoforte Solo, 2s. 6d. net; Pianoforte Duo .. ..	4 0		WILM, H. von.—Album of 16 Pianoforte Pieces .. ..	2 6		WÜRZ, R.—Op. 26. Ten short Pianoforte Pieces .. ..	1 6		WEBER, CARL.—Serenade Barcarolle. Pianoforte Solo .. ..	2 6		WEINER, L.—Op. 7. Präludium, Nocturne, and Scherzo. Pianoforte Solo .. ..	2 6		WOLF, WILLY.—Op. 9. Corps diplomatique. Walzer. Pianoforte Solo .. ..	2 0										
— Prélude des Cloches. Pianoforte Solo .. ..	1 0		GLASS, L.—Op. 45. Stimmungsbilder. Pianoforte Solos. 1. Wintertag; 2. Kirchenglocken; 3. Nacht .. ..	1 0		JAQUES-DALCROZE, E.—Drei kleine Tänze. Pianoforte Solo .. ..	1 6		— Drei Jugendspiele. Pianoforte Solo. 1. Jeu de paume; 2. Papillons; 3. Les chevaux .. ..	1 6		KLEINMICHEL, R.—Twelve Special Studies. New Edition. By Willy Rehberg .. ..	4 0		LENDVAL, E.—Op. 9. Fragmente. Three Pianoforte Pieces. 1. Improptu; 2. Humoreske; 3. Elégie .. ..	2 0		NÖLCK, A.—Op. 38. Six Pianoforte Pieces .. ..	2 6		— Op. 148. Freut euch des Lebens. Eight Instructive Pianoforte Pieces .. ..	2 6		POLDINI, Ed.—Op. 51. Valses-Possies. 1. Paquerette; 2. Eglantine .. ..	1 6		— Op. 53. Klavier Album für die Jugend. 2 Books. Pianoforte Solo .. ..	2 0		— Op. 55. Kleine Studien. 1. Nachts; 2. Regentraufengelien; 3. Marienkäferchen; 4. Windsbraut .. ..	2 6		ROGER-DUCASSE.—Interlude from "Au Jardin de Marguerite." Pianoforte Solo .. ..	4 0		SCHYTTÉ, L.—Op. 141. Six Pianoforte Pieces. 1. Cachucha; 2. Harfenklänge; 3. Rêve orientale; 4. Aubade Provençale; 5. In der Nacht; 6. Valse-Réverie .. ..	2 6		WEISS, J.—Op. 62. Im dorfe. Seven Miniatures. Pianoforte Solo, 2s. 6d. net; Pianoforte Duo .. ..	4 0		WILM, H. von.—Album of 16 Pianoforte Pieces .. ..	2 6		WÜRZ, R.—Op. 26. Ten short Pianoforte Pieces .. ..	1 6		WEBER, CARL.—Serenade Barcarolle. Pianoforte Solo .. ..	2 6		WEINER, L.—Op. 7. Präludium, Nocturne, and Scherzo. Pianoforte Solo .. ..	2 6		WOLF, WILLY.—Op. 9. Corps diplomatique. Walzer. Pianoforte Solo .. ..	2 0													
GLASS, L.—Op. 45. Stimmungsbilder. Pianoforte Solos. 1. Wintertag; 2. Kirchenglocken; 3. Nacht .. ..	1 0		JAQUES-DALCROZE, E.—Drei kleine Tänze. Pianoforte Solo .. ..	1 6		— Drei Jugendspiele. Pianoforte Solo. 1. Jeu de paume; 2. Papillons; 3. Les chevaux .. ..	1 6		KLEINMICHEL, R.—Twelve Special Studies. New Edition. By Willy Rehberg .. ..	4 0		LENDVAL, E.—Op. 9. Fragmente. Three Pianoforte Pieces. 1. Improptu; 2. Humoreske; 3. Elégie .. ..	2 0		NÖLCK, A.—Op. 38. Six Pianoforte Pieces .. ..	2 6		— Op. 148. Freut euch des Lebens. Eight Instructive Pianoforte Pieces .. ..	2 6		POLDINI, Ed.—Op. 51. Valses-Possies. 1. Paquerette; 2. Eglantine .. ..	1 6		— Op. 53. Klavier Album für die Jugend. 2 Books. Pianoforte Solo .. ..	2 0		— Op. 55. Kleine Studien. 1. Nachts; 2. Regentraufengelien; 3. Marienkäferchen; 4. Windsbraut .. ..	2 6		ROGER-DUCASSE.—Interlude from "Au Jardin de Marguerite." Pianoforte Solo .. ..	4 0		SCHYTTÉ, L.—Op. 141. Six Pianoforte Pieces. 1. Cachucha; 2. Harfenklänge; 3. Rêve orientale; 4. Aubade Provençale; 5. In der Nacht; 6. Valse-Réverie .. ..	2 6		WEISS, J.—Op. 62. Im dorfe. Seven Miniatures. Pianoforte Solo, 2s. 6d. net; Pianoforte Duo .. ..	4 0		WILM, H. von.—Album of 16 Pianoforte Pieces .. ..	2 6		WÜRZ, R.—Op. 26. Ten short Pianoforte Pieces .. ..	1 6		WEBER, CARL.—Serenade Barcarolle. Pianoforte Solo .. ..	2 6		WEINER, L.—Op. 7. Präludium, Nocturne, and Scherzo. Pianoforte Solo .. ..	2 6		WOLF, WILLY.—Op. 9. Corps diplomatique. Walzer. Pianoforte Solo .. ..	2 0																
JAQUES-DALCROZE, E.—Drei kleine Tänze. Pianoforte Solo .. ..	1 6		— Drei Jugendspiele. Pianoforte Solo. 1. Jeu de paume; 2. Papillons; 3. Les chevaux .. ..	1 6		KLEINMICHEL, R.—Twelve Special Studies. New Edition. By Willy Rehberg .. ..	4 0		LENDVAL, E.—Op. 9. Fragmente. Three Pianoforte Pieces. 1. Improptu; 2. Humoreske; 3. Elégie .. ..	2 0		NÖLCK, A.—Op. 38. Six Pianoforte Pieces .. ..	2 6		— Op. 148. Freut euch des Lebens. Eight Instructive Pianoforte Pieces .. ..	2 6		POLDINI, Ed.—Op. 51. Valses-Possies. 1. Paquerette; 2. Eglantine .. ..	1 6		— Op. 53. Klavier Album für die Jugend. 2 Books. Pianoforte Solo .. ..	2 0		— Op. 55. Kleine Studien. 1. Nachts; 2. Regentraufengelien; 3. Marienkäferchen; 4. Windsbraut .. ..	2 6		ROGER-DUCASSE.—Interlude from "Au Jardin de Marguerite." Pianoforte Solo .. ..	4 0		SCHYTTÉ, L.—Op. 141. Six Pianoforte Pieces. 1. Cachucha; 2. Harfenklänge; 3. Rêve orientale; 4. Aubade Provençale; 5. In der Nacht; 6. Valse-Réverie .. ..	2 6		WEISS, J.—Op. 62. Im dorfe. Seven Miniatures. Pianoforte Solo, 2s. 6d. net; Pianoforte Duo .. ..	4 0		WILM, H. von.—Album of 16 Pianoforte Pieces .. ..	2 6		WÜRZ, R.—Op. 26. Ten short Pianoforte Pieces .. ..	1 6		WEBER, CARL.—Serenade Barcarolle. Pianoforte Solo .. ..	2 6		WEINER, L.—Op. 7. Präludium, Nocturne, and Scherzo. Pianoforte Solo .. ..	2 6		WOLF, WILLY.—Op. 9. Corps diplomatique. Walzer. Pianoforte Solo .. ..	2 0																			
— Drei Jugendspiele. Pianoforte Solo. 1. Jeu de paume; 2. Papillons; 3. Les chevaux .. ..	1 6		KLEINMICHEL, R.—Twelve Special Studies. New Edition. By Willy Rehberg .. ..	4 0		LENDVAL, E.—Op. 9. Fragmente. Three Pianoforte Pieces. 1. Improptu; 2. Humoreske; 3. Elégie .. ..	2 0		NÖLCK, A.—Op. 38. Six Pianoforte Pieces .. ..	2 6		— Op. 148. Freut euch des Lebens. Eight Instructive Pianoforte Pieces .. ..	2 6		POLDINI, Ed.—Op. 51. Valses-Possies. 1. Paquerette; 2. Eglantine .. ..	1 6		— Op. 53. Klavier Album für die Jugend. 2 Books. Pianoforte Solo .. ..	2 0		— Op. 55. Kleine Studien. 1. Nachts; 2. Regentraufengelien; 3. Marienkäferchen; 4. Windsbraut .. ..	2 6		ROGER-DUCASSE.—Interlude from "Au Jardin de Marguerite." Pianoforte Solo .. ..	4 0		SCHYTTÉ, L.—Op. 141. Six Pianoforte Pieces. 1. Cachucha; 2. Harfenklänge; 3. Rêve orientale; 4. Aubade Provençale; 5. In der Nacht; 6. Valse-Réverie .. ..	2 6		WEISS, J.—Op. 62. Im dorfe. Seven Miniatures. Pianoforte Solo, 2s. 6d. net; Pianoforte Duo .. ..	4 0		WILM, H. von.—Album of 16 Pianoforte Pieces .. ..	2 6		WÜRZ, R.—Op. 26. Ten short Pianoforte Pieces .. ..	1 6		WEBER, CARL.—Serenade Barcarolle. Pianoforte Solo .. ..	2 6		WEINER, L.—Op. 7. Präludium, Nocturne, and Scherzo. Pianoforte Solo .. ..	2 6		WOLF, WILLY.—Op. 9. Corps diplomatique. Walzer. Pianoforte Solo .. ..	2 0																						
KLEINMICHEL, R.—Twelve Special Studies. New Edition. By Willy Rehberg .. ..	4 0		LENDVAL, E.—Op. 9. Fragmente. Three Pianoforte Pieces. 1. Improptu; 2. Humoreske; 3. Elégie .. ..	2 0		NÖLCK, A.—Op. 38. Six Pianoforte Pieces .. ..	2 6		— Op. 148. Freut euch des Lebens. Eight Instructive Pianoforte Pieces .. ..	2 6		POLDINI, Ed.—Op. 51. Valses-Possies. 1. Paquerette; 2. Eglantine .. ..	1 6		— Op. 53. Klavier Album für die Jugend. 2 Books. Pianoforte Solo .. ..	2 0		— Op. 55. Kleine Studien. 1. Nachts; 2. Regentraufengelien; 3. Marienkäferchen; 4. Windsbraut .. ..	2 6		ROGER-DUCASSE.—Interlude from "Au Jardin de Marguerite." Pianoforte Solo .. ..	4 0		SCHYTTÉ, L.—Op. 141. Six Pianoforte Pieces. 1. Cachucha; 2. Harfenklänge; 3. Rêve orientale; 4. Aubade Provençale; 5. In der Nacht; 6. Valse-Réverie .. ..	2 6		WEISS, J.—Op. 62. Im dorfe. Seven Miniatures. Pianoforte Solo, 2s. 6d. net; Pianoforte Duo .. ..	4 0		WILM, H. von.—Album of 16 Pianoforte Pieces .. ..	2 6		WÜRZ, R.—Op. 26. Ten short Pianoforte Pieces .. ..	1 6		WEBER, CARL.—Serenade Barcarolle. Pianoforte Solo .. ..	2 6		WEINER, L.—Op. 7. Präludium, Nocturne, and Scherzo. Pianoforte Solo .. ..	2 6		WOLF, WILLY.—Op. 9. Corps diplomatique. Walzer. Pianoforte Solo .. ..	2 0																									
LENDVAL, E.—Op. 9. Fragmente. Three Pianoforte Pieces. 1. Improptu; 2. Humoreske; 3. Elégie .. ..	2 0		NÖLCK, A.—Op. 38. Six Pianoforte Pieces .. ..	2 6		— Op. 148. Freut euch des Lebens. Eight Instructive Pianoforte Pieces .. ..	2 6		POLDINI, Ed.—Op. 51. Valses-Possies. 1. Paquerette; 2. Eglantine .. ..	1 6		— Op. 53. Klavier Album für die Jugend. 2 Books. Pianoforte Solo .. ..	2 0		— Op. 55. Kleine Studien. 1. Nachts; 2. Regentraufengelien; 3. Marienkäferchen; 4. Windsbraut .. ..	2 6		ROGER-DUCASSE.—Interlude from "Au Jardin de Marguerite." Pianoforte Solo .. ..	4 0		SCHYTTÉ, L.—Op. 141. Six Pianoforte Pieces. 1. Cachucha; 2. Harfenklänge; 3. Rêve orientale; 4. Aubade Provençale; 5. In der Nacht; 6. Valse-Réverie .. ..	2 6		WEISS, J.—Op. 62. Im dorfe. Seven Miniatures. Pianoforte Solo, 2s. 6d. net; Pianoforte Duo .. ..	4 0		WILM, H. von.—Album of 16 Pianoforte Pieces .. ..	2 6		WÜRZ, R.—Op. 26. Ten short Pianoforte Pieces .. ..	1 6		WEBER, CARL.—Serenade Barcarolle. Pianoforte Solo .. ..	2 6		WEINER, L.—Op. 7. Präludium, Nocturne, and Scherzo. Pianoforte Solo .. ..	2 6		WOLF, WILLY.—Op. 9. Corps diplomatique. Walzer. Pianoforte Solo .. ..	2 0																												
NÖLCK, A.—Op. 38. Six Pianoforte Pieces .. ..	2 6		— Op. 148. Freut euch des Lebens. Eight Instructive Pianoforte Pieces .. ..	2 6		POLDINI, Ed.—Op. 51. Valses-Possies. 1. Paquerette; 2. Eglantine .. ..	1 6		— Op. 53. Klavier Album für die Jugend. 2 Books. Pianoforte Solo .. ..	2 0		— Op. 55. Kleine Studien. 1. Nachts; 2. Regentraufengelien; 3. Marienkäferchen; 4. Windsbraut .. ..	2 6		ROGER-DUCASSE.—Interlude from "Au Jardin de Marguerite." Pianoforte Solo .. ..	4 0		SCHYTTÉ, L.—Op. 141. Six Pianoforte Pieces. 1. Cachucha; 2. Harfenklänge; 3. Rêve orientale; 4. Aubade Provençale; 5. In der Nacht; 6. Valse-Réverie .. ..	2 6		WEISS, J.—Op. 62. Im dorfe. Seven Miniatures. Pianoforte Solo, 2s. 6d. net; Pianoforte Duo .. ..	4 0		WILM, H. von.—Album of 16 Pianoforte Pieces .. ..	2 6		WÜRZ, R.—Op. 26. Ten short Pianoforte Pieces .. ..	1 6		WEBER, CARL.—Serenade Barcarolle. Pianoforte Solo .. ..	2 6		WEINER, L.—Op. 7. Präludium, Nocturne, and Scherzo. Pianoforte Solo .. ..	2 6		WOLF, WILLY.—Op. 9. Corps diplomatique. Walzer. Pianoforte Solo .. ..	2 0																															
— Op. 148. Freut euch des Lebens. Eight Instructive Pianoforte Pieces .. ..	2 6		POLDINI, Ed.—Op. 51. Valses-Possies. 1. Paquerette; 2. Eglantine .. ..	1 6		— Op. 53. Klavier Album für die Jugend. 2 Books. Pianoforte Solo .. ..	2 0		— Op. 55. Kleine Studien. 1. Nachts; 2. Regentraufengelien; 3. Marienkäferchen; 4. Windsbraut .. ..	2 6		ROGER-DUCASSE.—Interlude from "Au Jardin de Marguerite." Pianoforte Solo .. ..	4 0		SCHYTTÉ, L.—Op. 141. Six Pianoforte Pieces. 1. Cachucha; 2. Harfenklänge; 3. Rêve orientale; 4. Aubade Provençale; 5. In der Nacht; 6. Valse-Réverie .. ..	2 6		WEISS, J.—Op. 62. Im dorfe. Seven Miniatures. Pianoforte Solo, 2s. 6d. net; Pianoforte Duo .. ..	4 0		WILM, H. von.—Album of 16 Pianoforte Pieces .. ..	2 6		WÜRZ, R.—Op. 26. Ten short Pianoforte Pieces .. ..	1 6		WEBER, CARL.—Serenade Barcarolle. Pianoforte Solo .. ..	2 6		WEINER, L.—Op. 7. Präludium, Nocturne, and Scherzo. Pianoforte Solo .. ..	2 6		WOLF, WILLY.—Op. 9. Corps diplomatique. Walzer. Pianoforte Solo .. ..	2 0																																		
POLDINI, Ed.—Op. 51. Valses-Possies. 1. Paquerette; 2. Eglantine .. ..	1 6		— Op. 53. Klavier Album für die Jugend. 2 Books. Pianoforte Solo .. ..	2 0		— Op. 55. Kleine Studien. 1. Nachts; 2. Regentraufengelien; 3. Marienkäferchen; 4. Windsbraut .. ..	2 6		ROGER-DUCASSE.—Interlude from "Au Jardin de Marguerite." Pianoforte Solo .. ..	4 0		SCHYTTÉ, L.—Op. 141. Six Pianoforte Pieces. 1. Cachucha; 2. Harfenklänge; 3. Rêve orientale; 4. Aubade Provençale; 5. In der Nacht; 6. Valse-Réverie .. ..	2 6		WEISS, J.—Op. 62. Im dorfe. Seven Miniatures. Pianoforte Solo, 2s. 6d. net; Pianoforte Duo .. ..	4 0		WILM, H. von.—Album of 16 Pianoforte Pieces .. ..	2 6		WÜRZ, R.—Op. 26. Ten short Pianoforte Pieces .. ..	1 6		WEBER, CARL.—Serenade Barcarolle. Pianoforte Solo .. ..	2 6		WEINER, L.—Op. 7. Präludium, Nocturne, and Scherzo. Pianoforte Solo .. ..	2 6		WOLF, WILLY.—Op. 9. Corps diplomatique. Walzer. Pianoforte Solo .. ..	2 0																																					
— Op. 53. Klavier Album für die Jugend. 2 Books. Pianoforte Solo .. ..	2 0		— Op. 55. Kleine Studien. 1. Nachts; 2. Regentraufengelien; 3. Marienkäferchen; 4. Windsbraut .. ..	2 6		ROGER-DUCASSE.—Interlude from "Au Jardin de Marguerite." Pianoforte Solo .. ..	4 0		SCHYTTÉ, L.—Op. 141. Six Pianoforte Pieces. 1. Cachucha; 2. Harfenklänge; 3. Rêve orientale; 4. Aubade Provençale; 5. In der Nacht; 6. Valse-Réverie .. ..	2 6		WEISS, J.—Op. 62. Im dorfe. Seven Miniatures. Pianoforte Solo, 2s. 6d. net; Pianoforte Duo .. ..	4 0		WILM, H. von.—Album of 16 Pianoforte Pieces .. ..	2 6		WÜRZ, R.—Op. 26. Ten short Pianoforte Pieces .. ..	1 6		WEBER, CARL.—Serenade Barcarolle. Pianoforte Solo .. ..	2 6		WEINER, L.—Op. 7. Präludium, Nocturne, and Scherzo. Pianoforte Solo .. ..	2 6		WOLF, WILLY.—Op. 9. Corps diplomatique. Walzer. Pianoforte Solo .. ..	2 0																																								
— Op. 55. Kleine Studien. 1. Nachts; 2. Regentraufengelien; 3. Marienkäferchen; 4. Windsbraut .. ..	2 6		ROGER-DUCASSE.—Interlude from "Au Jardin de Marguerite." Pianoforte Solo .. ..	4 0		SCHYTTÉ, L.—Op. 141. Six Pianoforte Pieces. 1. Cachucha; 2. Harfenklänge; 3. Rêve orientale; 4. Aubade Provençale; 5. In der Nacht; 6. Valse-Réverie .. ..	2 6		WEISS, J.—Op. 62. Im dorfe. Seven Miniatures. Pianoforte Solo, 2s. 6d. net; Pianoforte Duo .. ..	4 0		WILM, H. von.—Album of 16 Pianoforte Pieces .. ..	2 6		WÜRZ, R.—Op. 26. Ten short Pianoforte Pieces .. ..	1 6		WEBER, CARL.—Serenade Barcarolle. Pianoforte Solo .. ..	2 6		WEINER, L.—Op. 7. Präludium, Nocturne, and Scherzo. Pianoforte Solo .. ..	2 6		WOLF, WILLY.—Op. 9. Corps diplomatique. Walzer. Pianoforte Solo .. ..	2 0																																											
ROGER-DUCASSE.—Interlude from "Au Jardin de Marguerite." Pianoforte Solo .. ..	4 0		SCHYTTÉ, L.—Op. 141. Six Pianoforte Pieces. 1. Cachucha; 2. Harfenklänge; 3. Rêve orientale; 4. Aubade Provençale; 5. In der Nacht; 6. Valse-Réverie .. ..	2 6		WEISS, J.—Op. 62. Im dorfe. Seven Miniatures. Pianoforte Solo, 2s. 6d. net; Pianoforte Duo .. ..	4 0		WILM, H. von.—Album of 16 Pianoforte Pieces .. ..	2 6		WÜRZ, R.—Op. 26. Ten short Pianoforte Pieces .. ..	1 6		WEBER, CARL.—Serenade Barcarolle. Pianoforte Solo .. ..	2 6		WEINER, L.—Op. 7. Präludium, Nocturne, and Scherzo. Pianoforte Solo .. ..	2 6		WOLF, WILLY.—Op. 9. Corps diplomatique. Walzer. Pianoforte Solo .. ..	2 0																																														
SCHYTTÉ, L.—Op. 141. Six Pianoforte Pieces. 1. Cachucha; 2. Harfenklänge; 3. Rêve orientale; 4. Aubade Provençale; 5. In der Nacht; 6. Valse-Réverie .. ..	2 6		WEISS, J.—Op. 62. Im dorfe. Seven Miniatures. Pianoforte Solo, 2s. 6d. net; Pianoforte Duo .. ..	4 0		WILM, H. von.—Album of 16 Pianoforte Pieces .. ..	2 6		WÜRZ, R.—Op. 26. Ten short Pianoforte Pieces .. ..	1 6		WEBER, CARL.—Serenade Barcarolle. Pianoforte Solo .. ..	2 6		WEINER, L.—Op. 7. Präludium, Nocturne, and Scherzo. Pianoforte Solo .. ..	2 6		WOLF, WILLY.—Op. 9. Corps diplomatique. Walzer. Pianoforte Solo .. ..	2 0																																																	
WEISS, J.—Op. 62. Im dorfe. Seven Miniatures. Pianoforte Solo, 2s. 6d. net; Pianoforte Duo .. ..	4 0		WILM, H. von.—Album of 16 Pianoforte Pieces .. ..	2 6		WÜRZ, R.—Op. 26. Ten short Pianoforte Pieces .. ..	1 6		WEBER, CARL.—Serenade Barcarolle. Pianoforte Solo .. ..	2 6		WEINER, L.—Op. 7. Präludium, Nocturne, and Scherzo. Pianoforte Solo .. ..	2 6		WOLF, WILLY.—Op. 9. Corps diplomatique. Walzer. Pianoforte Solo .. ..	2 0																																																				
WILM, H. von.—Album of 16 Pianoforte Pieces .. ..	2 6		WÜRZ, R.—Op. 26. Ten short Pianoforte Pieces .. ..	1 6		WEBER, CARL.—Serenade Barcarolle. Pianoforte Solo .. ..	2 6		WEINER, L.—Op. 7. Präludium, Nocturne, and Scherzo. Pianoforte Solo .. ..	2 6		WOLF, WILLY.—Op. 9. Corps diplomatique. Walzer. Pianoforte Solo .. ..	2 0																																																							
WÜRZ, R.—Op. 26. Ten short Pianoforte Pieces .. ..	1 6		WEBER, CARL.—Serenade Barcarolle. Pianoforte Solo .. ..	2 6		WEINER, L.—Op. 7. Präludium, Nocturne, and Scherzo. Pianoforte Solo .. ..	2 6		WOLF, WILLY.—Op. 9. Corps diplomatique. Walzer. Pianoforte Solo .. ..	2 0																																																										
WEBER, CARL.—Serenade Barcarolle. Pianoforte Solo .. ..	2 6		WEINER, L.—Op. 7. Präludium, Nocturne, and Scherzo. Pianoforte Solo .. ..	2 6		WOLF, WILLY.—Op. 9. Corps diplomatique. Walzer. Pianoforte Solo .. ..	2 0																																																													
WEINER, L.—Op. 7. Präludium, Nocturne, and Scherzo. Pianoforte Solo .. ..	2 6		WOLF, WILLY.—Op. 9. Corps diplomatique. Walzer. Pianoforte Solo .. ..	2 0																																																																
WOLF, WILLY.—Op. 9. Corps diplomatique. Walzer. Pianoforte Solo .. ..	2 0																																																																			

## CHAMBER MUSIC.

BRUNEAU, A.—Le Rêve, drame lyrique en quatre actes. Trio pour Violon, Cello et Piano. Transcribed by Ch. Delsaux .. ..	3 0
HERRMANN, W.—Op. 100. Five Short Pieces for String Quartet. Score and Parts .. ..	4 0
HOHBERG, M.—Op. 14. Four Pieces for Violin and Pianoforte. 1. Berceuse; 2. Polnisch; 3. Im Kahn; 4. Zigeunermarsch, complete .. ..	2 0
POMMER, W. H.—Op. 21. Quintet in D minor for Pianoforte, two Violins, Viola, and Cello .. ..	12 6
PURAT, M.—Second Fantaisie Ballet. Violin and Pianoforte .. ..	3 0
SEITZ, F.—Op. 45. Capriccioso. Violin and Pianoforte .. ..	1 6
SYKORA, B.—Op. 3. Two Pieces for Cello and Pianoforte. 1. Zur Nacht, Wiegenlied; 2. Aus Alterzeit, Menuett .. ..	1 6
WHELPLEY, A. V.—Vision des heiligen Antonius. Lento religioso. Violin and Pianoforte .. ..	1 6
ZANETTI, G.—Dances à quatre parties, extraites de "Il Sclario" (1545), pour Piano, 1st and 2nd Violins, 3rd Violin (or Viola or Cello). Revision par J. Peyrot et J. Rebuffat .. ..	2 0
ZILCHER, P.—Op. 83. Heiteres und Ernstes. Six Pieces in first position .. ..	2 0

## ORGAN AND HARMONIUM.

KARG-ELERT, S.—2nd Sonata in B minor. For Harmonium Solo .. ..	6 0
— Canzona. From Ditto. For Harmonium Solo .. ..	1 6
SCHUMANN.—Abendlied. Transcribed by A. Reinhard for Harmonium .. ..	1 0

## ORCHESTRAL MUSIC.

AUBERT, L.—Suite breve. For Orchestra. Full Score .. ..	20 0
TSCHAIKOWSKY, Op. 66a. Suite aus dem Ballet "Dornröschen." Small Orchestra, 12s. 6d. net; Salon Orchestra .. ..	6 6

## VOCAL MUSIC.

DEFOSSE, H.—Colloque sentimentale .. ..	2 0
FAY, R. de.—Chanson-ballade, 2s. net; Berceuse, 2s. net; Nysa, chanson ancienne .. ..	2 0
FONTENAILLES, F. de.—En Sourdeine, 2s. net; La Vieille au Rouet, 2s. net; Soir d'été .. ..	2 0
LAURENT, MAUD.—Mélodies. Je t'apporte des fleurs, 2s. net; Séparation, 2s. net; Trop tard, 2s. net; Les Morts, 2s. net; Perversité, 2s. net; Sonnet desenchanteur .. ..	2 0
LEKEU, G.—Mélodies. Trois Poèmes. 1. Sur une Tombe, 2s. net; 2. Ronde, 2s. net; 3. Nourture, 2s. net; complete .. ..	5 0
— Les Pavots .. ..	2 0
— Chanson de Mai .. ..	2 0
MESQUITA, C. de.—Les Heures Sombres. 1. Les oiseaux; 2. Dans le passé; 3. Dans la Tourmente .. ..	2 0
SIMIA, G. R.—Mélodies. Silence, 2s. net; Chanson, 2s. net; La Belle Visiteuse, 2s. net; Premières amours, 2s. net; Elégie, 2s. net; Les deux ménestriers .. ..	3 0

LONDON: NOVELLO AND COMPANY, Limited.

# CHAPPELL & CO.'S

## LATEST SONG AND BALLAD SUCCESSES.

**LIZA LEHMANN—**

"Oh, bother! sang the thrush"  
 "The Dustman"  
 "On the day I get to heaven"  
 "Daddy's Sweetheart"

**GUY D'HARDELLOT—**

"A Summer Song"  
 "A Portrait"  
 "Love's Words"  
 "My Message"

**FLORENCE AYLWARD—**

"Sussex Drinking Song"  
 "Morning—and you!"  
 "Sunshine and Daffodils"  
 "Dear heart, I love"

**TERESA DEL RIEGO—**

"The Reason"  
 "Little Brown Bird"  
 "Your Picture"  
 "Hayfields and Butterflies"

**DOROTHY FORSTER—**

"I heard a Sweet Song"  
 "Were I some Star"  
 "A Psalm of Love"  
 "Wonderful Garden of Dreams"  
 "The Bells of Twilight"

**LESLIE ELLIOTT—**

"The Summertime Moon"  
 "Hayoma"  
 "The Whisperin' Wheat"

**KATIE MOSS—**

"The Floral Dance"

**MONTAGUE RING—**

Two Little Southern Songs:  
 "Kentucky Love Song"  
 "June in Kentucky" } Published together.

**SHERIDAN GORDON—**

"A fat li'l feller wid his mammy's eyes"

**S. LIDDLE—**

"Lead, kindly Light"  
 Two Short Songs:  
 "Open my window to the stars"  
 "Love, pluck your flowers" } Published together.

**A. HERBERT BREWER—**

"When Joy-Bells Ring"  
 "Dolly"

**ERIC COATES—**

"The Grenadier"  
 "Rose of Mine"  
 "Sweet-and-Twenty"

**HAYDN WOOD—**

"God make thee mine"  
 "The Dewdrop and the Sun"  
 "A Song of Hope"  
 "Fairy Waters"

**FRANK BRIDGE—**

"Easter Hymn"

**GRAHAM PEEL—**

"Snow and Roses"  
 "Eyes of Night"  
 "In Summertime on Bredon"  
 "Wind of the Western Sea"  
 "The Early Morning"

**PERCY WHITEHEAD—**

"Lennavan-Mo"

**MAURICE BESLY—**

Three little Fairy Songs:—  
 1 "The Fairy Children"  
 2 "Canterbury Bells"  
 3 "Blue-bell—Dew-bell" } Published together.

**KENNEDY RUSSELL—**

"The wonnerful wise man o' Tawton"  
 "At Santa Barbara"  
 "The Blue Dragons"

**EDWARD GERMAN—**

"Court Favour"

**HERMANN LÖHR—**

"The Port of 'Au Revoir'"  
 "There's a hill by the Sea"  
 "Little grey home in the West"  
 "Rose of my heart"  
 "Where my caravan has rested"

**W. H. SQUIRE—**

"The Irish Fusilier"

**R. CONINGSBY CLARKE—**

"Malvern Hills in Spring"  
 "Red Devon by the Sea"  
 "Little girl from Hanley Way"  
 "I be hopin' you remember"  
 "O, my garden, full of roses"

**PAUL A. RUBENS—**

"Our Golden Day"  
 "The Admiral's yarn"

**CECIL STANLEY—**

"Every man a Soldier"

**GODFREY NUTTING—**

"June in the land"

**FRED W. SPARROW—**

"Three Sturdy things hath England"  
 "The Shepherd's Wooing"

**ALFRED HARRISS—**

"My Hidden Rose"  
 "Rosebuds in the rain"

**ERNEST REEVES—**

"April Eyes"

**MONTAGUE F. PHILLIPS—**

"The Enchanted Forest"  
 "Sweet Eyes of Blue"  
 "The Stars"  
 "Starry woods"  
 "Grey eyes"

## NEW SONG ALBUMS.

**LIZA LEHMANN—**

"Cowboy Ballads"

**MONTAGUE F. PHILLIPS—**

"Sea Echoes"

**FRANK LAMBERT—**

Albums of Short Songs,  
 Vols. I. and II.

**GUY D'HARDELLOT—**

The Portrait Series, Vol. II.

**DOROTHY FORSTER—**

"Songs of the Highway"  
 "Songs of Farewell"

**MARJORIE HOPE LUMLEY**

Album of Five Songs.

**HERMANN LÖHR—**

"Songs of Roumania"  
 The Portrait Series, Vol. II.  
 (For Baritone Voice.)

**R. CONINGSBY CLARKE—**

"The Perfect Tune"

**GRAHAM PEEL—**

"Songs of a Shropshire Lad"

CHAPPELL & Co., Ltd., 50, New Bond Street, London, W.

NEW YORK, TORONTO, AND MELBOURNE.

AND OF ALL MUSIC SELLERS.

London:—Printed by NOVELLO AND COMPANY, Limited, at Novello Works, Soho, and published at 160, Wardour Street, S.W. Sold also by SIMPKIN, MARSHALL, HAMILTON, KENT AND CO., Ltd., Paternoster Row, E.C.—Friday, August 1, 1913.



## EXTRA SUPPLEMENT.

NOVELLO'S PART-SONG BOOK.  
(SECOND SERIES.)

August 1, 1913.

Price 4d.

A FRANKLYN'S DOGGE LEPED OVER  
A STYLE

PART-SONG FOR MIXED VOICES

THE WORDS FROM THE "INGOLDSBY LEGENDS"

THE MUSIC COMPOSED BY

A. C. MACKENZIE.

(Op. 8, No. 6.)

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

*Allegretto vivace.*

SOPRANO. *p* A Frank-lyn's dogge leped o-ver a style, a . . Frank-lyn's dogge leped *f*

ALTO. *p* A Frank-lyn's dogge leped o-ver a style, a Frank-lyn's dogge leped *f*

TENOR. *p* A Frank-lyn's dogge leped o-ver a style, a . . Frank-lyn's dogge leped *f*

BASS. *p* A Frank-lyn's dogge leped o-ver a style, a Frank-lyn's dogge leped *f*

*Allegretto vivace. ♩ = 86.*

(For practice only.) *p* o-ver a style, And hys name, and hys name, and hys *f*

*pp* o-ver a style, And hys name, and hys name, and hys *pp*

*pp* o-ver a style, And hys name, and hys name, and hys *pp*

*pp* o-ver a style, And hys name, and hys name, and hys *pp*

*pp* o-ver a style, And hys name, and hys name, and hys *pp*

Also published in NOVELLO'S TONIC SOL-FA SERIES, No. 2100, price 1½d.

Originally composed for Men's voices in 1878, and published in THE ORPHEUS, No. 10, price 6d.; and in NOVELLO'S TONIC SOL-FA SERIES, No. 757, price 1½d.

A FRANKLYN'S DOGGE LEPED OVER A STYLE.

name was lit - tel Byn - go, and hys name was lit - tel

name was lit - tel Byn - go, and hys name was lit - tel

name was lit - tel Byn - go, and hys name was lit - tel

name was lit - tel Byn - go, hys name was lit - tel Byn - go, hys name was lit - tel Byn - go, lit - tel

Byn - go, B with a Y, Y with an N,

Byn - go, B with a Y, Y with an N,

Byn - go, B . . . with a Y, with a Y, with an N,

Byn - go, B with a Y, Y with an N, with a Y, with an

*espress.*



# A FRANKLYN'S DOGGE LEPED OVER A STYLE.

Y, N, G, O, Byn - go, they call'd hym lit - tel Byn - go,

Y, N, G, O, Byn - go, they call'd hym lit - tel Byn - go, they

Y, N, G, O, Byn - go, they call'd hym lit - tel Byn - go, they

Y, N, G, O, Byn - go, they call'd hym lit - tel Byn - go, they

hym lit - tel Byn - go, they call'd hym lit - tel

call'd hym lit - tel Byn - go, they call'd hym lit - tel

call'd hym lit - tel Byn - go, they call'd hym lit - tel

call'd hym lit - tel Byn - go, they call'd hym lit - tel Byn - go, lit - tel

Byn - go, lit - tel Byn - go, they call'd hym lit - tel Byn - go.

Byn - go, they call'd hym lit - tel Byn - go.

Byn - go, lit - tel Byn - go, they call'd hym lit - tel Byn - go.

Byn - go, they call'd hym lit - tel Byn - go.

f, pp, f, rit., ff a tempo.



A FRANKLYN'S DOGGE LEPED OVER A STYLE.

*mp* Thys Frank-lyn, Syrs, he brew-ed goode ayle, *mf* Thys Franklyn, Syrs, he brew-ed goode ayle, *f* And he *p* Thys Franklyn, Syrs, he brew-ed goode ayle, *f* Thys Franklyn, Syrs, he brew-ed goode ayle, *p* Thys Franklyn, Syrs, he brew-ed goode ayle, And he *mf* Thys Franklyn, Syrs, he brew-ed goode ayle, *f* Thys Franklyn, Syrs, he brew-ed goode ayle, *p* Thys Franklyn, Syrs, he brew-ed good ayle, *mf* *f* *p*

call'd and he call'd, and he call'd it rare goode styn-go, he *p* And he call'd, and he call'd, and he call'd it rare goode call'd, and he call'd, and he call'd it rare goode *p* And he call'd, and he call'd, and he call'd it rare goode styn-go, he *cres.* call'd it rare goode styn-go, and he call'd it rare goode styn-go. *espress.* S with a styn-go, and he call'd it rare goode styn-go. *pp* S with a styn-go, and he call'd it rare goode styn-go. *pp* S with a call'd it rare goode styn-go, he call'd it rare goode styn-go, rare goode styn-go. *espress.* S with a *f* *pp*

# A FRANKLYN'S DOGGE LEPED OVER A STYLE.

T, Y with an N, N with a

T, Y with an N, N with a

... with a T, with a Y, with an N, N ...

T, Y with an N, with a Y, with an N, with a

G, G with an O, S with a T, Y with an

G, G with an O, S with a T, Y with an

... with a G, with a G, with an O, S with a T, Y with an

G, G with an O, S with a T, Y with an

A FRANKLYN'S DOGGE LEPED OVER A STYLE.

*f* *ten.* *a tempo.*

N, with an N, G, O, S, T,

N, with an N, G, O, with an N, G, O, S, T,

N, with an N, G, O, with an N, G, O, S, T,

N, with an N, G, O, with an N, G, O, S, T,

*f* *ten.* *a tempo.*

*f* *ff* *p*

*mf* *f*

Y, N, G, O, styn - go, he call'd it rare goode styn - go,

Y, N, G, O, styn - go, he call'd it rare goode styn - go, he

Y, N, G, O, styn - go, he call'd it rare goode styn - go, he

Y, N, G, O, styn - go, he call'd it rare goode styn - go, he

*mf* *f* *p*

*mp* *mf*

it rare goode styn - go, he call'd it rare goode

call'd it rare goode styn - go, he call'd it rare goode

call'd it rare goode styn - go, he call'd it rare goode

call'd it rare goode styn - go, he call'd it rare goode styn - go, he call'd it rare goode styn - go, rare goode

*mf*

A FRANKLYN'S DOGGE LEPED OVER A STYLE.

styn - go, goode styn - go, he call'd it . . rare goode styn - go.

styn - go, goode styn - go, he call'd it rare goode styn - go.

styn - go, goode styn - go, he call'd it rare goode styn - go.

styn - go, he call'd it . . rare goode styn - go.

*Molto meno mosso, con sentimento.*  
*dolce.*

Nowe is notte thys a . . pret-tie song? nowe is notte thys a pret-tie song?

Nowe is notte thys a pret-tie song? nowe is notte thys a pret-tie song? I..

Nowe is notte thys a pret-tie song? nowe is notte thys a pret-tie song?

Nowe is notte thys a . . pret-tie song?

*Molto meno mosso, con sentimento.*  
*p dolce.*



A FRANKLYN'S DOGGE LEPED OVER A STYLE.

*pp espress. molto.* *poco accel.*

I . . thynke, I . . thynke, I thynke, *poco accel.*

thynke, I . . thynke, I thynke it is a pret-tie, pret-tie *poco accel.*

*pp espress. molto.* *poco accel.*

I thynke, . . . I thynke it is, bye *poco accel.*

*pp espress. molto.* *poco accel.*

I thynke, I thynke, I thynke it is, bye

*espress. molto. p* *poco accel.*

*mf* *f* *Tempo lmo.*

I thynke it is a pret-tie, pret-tie song. . .

*mf* *f* *espress. pp*

song, I thynke it is a pret-tie, pret-tie song. . . J . .

*mf* *f* *pp espress.*

Jyn - go, I thynke it is, bye Jyn - go. J with a

*mf* *f* *pp espress.*

Jyn - go, I thynke it is, bye Jyn - go. J with a

*mf* *f* *pp espress.* *Tempo lmo.*

\* When sung as a Solo Quartet the small notes are to be omitted.

A FRANKLYN'S DOGGE LEPED OVER A STYLE.

J . . . with a Y, with a Y, Jyn-go, *mf*

... with a Y, with a Y, Jyn-go, with a Y, with an N, Jyn-go, *p* *mf*

Y, . . . . Y with an N, . . . . N with a *p* *mf*

Y, . . . . Y with an N, . . . . N with a *p* *mf*

Jyn - - go, with a G, with an O, J with a Y, Y with an *f* *ppp accel.*

N with a G, with a G, with a G, with an O, J with a Y, Y with an *f* *ppp accel.*

G, . . . . G with an O, J with a Y, Y with an *f* *ppp accel.*

G, . . . . G with an O, J with a Y, Y with an *f* *ppp accel.*

A FRANKLYN'S DOGGE LEPED OVER A STYLE.

N, with an N, G, O, with an N, G, O, J,

N, with an N, G, O, with an N, G, O, J,

N, with an N, G, O, with an N, G, O, J,

N, with an N, G, O, with an N, G, O, J,

Y, N, G, O, Jyn - go, I . . thynke it is, bye Jyn - go,

Y, N, G, O, Jyn - go, I thynke it is, bye Jyn - go, I

Y, N, G, O, Jyn - go, I thynke it is, bye Jyn - go, I

Y, N, G, O, Jyn - go, I . . thynke it is, bye Jyn - go,

## A FRANKLYN'S DOGGE LEPED OVER A STYLE.

it is, bye Jyn - go, I thynke it is, bye

thynke it is, bye Jyn - - go, I thynke it is, bye

thynke it is, bye Jyn - - go, I thynke it is, bye

thynke it is, by Jyn - go, I thynke it is, by Jyn - go, I thynke it is, I thynke it is, bye

*Quasi parlando.* *ppp.* *f* *rit. molto.* *A tempo vivace.*

Jyn - go, bye Jyn - go, I it is, bye Jyn - go.

Jyn - go, bye Jyn - go, I it is, bye Jyn - go.

Jyn - go, bye Jyn - go, I it is, bye Jyn - go.

Jyn - go, bye Jyn - go, I swear it . . is, bye Jyn - go.

Jyn - go, bye Jyn - go, I swear it is, bye Jyn - go.

*Quasi parlando.* *ppp* *f* *rit. molto.* *A tempo vivace.*

\* When sung as a Solo Quartet the small notes are to be omitted.





re



.



*Reproduced from a photograph by Bert, Paris.*



*U. Falvoresi*

XUM

T

No. 847  
Registered  
Office for

There are  
(CONTRA)  
strong vo  
mination  
Choral Soci

RO

Y

Inst

Pre  
Princip

Michaelm  
Entrance  
The Nex  
Three term  
the ensuing  
Ross Sch  
September  
An Exam  
Voices is  
vacation, an  
A Cours  
Examination  
Full parti

THE

PRINCE

Telegrams—

Presid

Mr C. HUN

The NEM  
Examination  
Syllabus a

THE R

Examinati  
may be had

Kensington

THE C  
JOHN CAL

COMPLE  
PRIVATE  
STAGE TR  
and OPERA  
WEEKLY  
BY THE P  
and Local S  
H. SAXE

U

Examinati  
April and Oct  
and Mus. D.  
For particu  
Dordrecht. Co

XUM